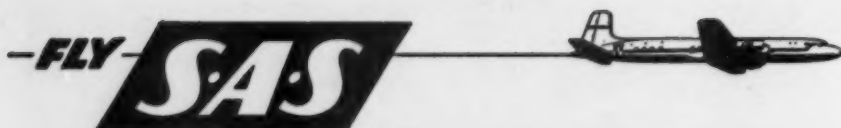


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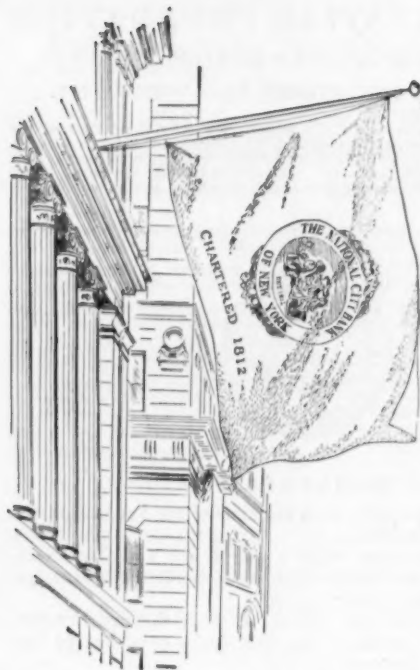
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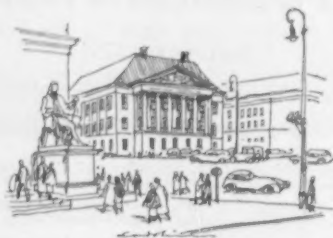
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CONTENTS

	PAGE
THE MONUMENT ON "SKAMLINGSBANKEN"	Frontispiece
THE FOREIGN POLICY OF DENMARK. By Erik Seidenfaden	205
THE SWEDISH FILM OF TODAY. By Elsa B. Marcussen.	
Seven Illustrations	211
THE NORWEGIAN STATE RAILWAYS. 1854-1954. By Vincent H.	
Malmstrom. Nine Illustrations	221
DAN ANDERSSON: CHARCOAL-BURNER AND POET. (1888-1920).	
By Caroline Schleef. One Illustration	231
THE SWEDISH EMIGRANT. A Poem. By Sadie B. Secrest	237
ROSENBERG WITH SEA GULLS. A Poem. By Thomas H. English.	
Illustration by Axel Andersen	238
THREE CAREER WOMEN OF ICELAND. By Mekkin S. Perkins.	
Three Illustrations	239
"THE NATION'S DRAWING-ROOM." By Poul Linneballe.	
Five Illustrations	243
AT VÄRNAME FAIR. A Poem. By Carl Snoilsky	248
SCANDINAVIANS IN AMERICA	253
THE QUARTER'S HISTORY. Denmark, Iceland, Norway, Sweden.	
One Illustration	256
BOOKS	267
MUSIC NOTES	276



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THE AMERICAN-SCANDINAVIAN REVIEW

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NUMBER 3

THE FOREIGN POLICY OF DENMARK

BY ERIK SEIDENFADEN

THE CHARTER of the United Nations recognizes that all sovereign nations, whether they be large or small, have equal rights. So does the North Atlantic Treaty Organization. In practical politics, however, the small lands have less liberty than the great powers.

Freedom of choice and maneuver in the sphere of international politics for small and exposed nations is so severely limited that one might define it as Anatole France did individual freedom, when he said that everyone was free to sleep under the bridges of the Seine. Whereas a large nation, possessing sufficient economic and military strength, has a relatively wide range of possibilities in her conduct of foreign affairs, such freedom of movement is not open to the small and the weak. The right course for a small nation to follow in safeguarding her peace and security is generally dictated by hard and inescapable facts. The pattern of diplomacy is generally prescribed for her and the measure of success or failure depends largely upon the skill of her government in carrying out a policy which may not be of its own choice or to its own liking.

This conception, which I think is correct, has not always been recognized by the governments of small nations, and their failure in this respect has sometimes led to disaster. But one can perhaps say that this concept is more firmly established in the Danish mind than among the populations of most other small democracies. The lesson was learned the hard way almost a century ago, when Bismarck's Prussia in 1864 robbed Denmark of her southern provinces after a short war in which defeat was inevitable. It was, admittedly, Prussia's war, but a Danish

diplomacy more aware of the fading of ancient Danish power and cherishing fewer illusions about allies might have brought about a less disastrous result.

Since then, and well into the Second World War, Denmark adhered to a foreign policy, whose main aim was always to be on the best possible terms with her nearest and most powerful neighbor: Germany. This course was consistently followed by all Danish governments, despite the wounds left by 1864, and later also despite the widespread antipathy to the creed of Nazism, so alien to Danish democratic tradition. This policy often created a serious moral dilemma in the public mind, a conflict between "heart and reason" but may ultimately have been justified by its results—which happened to be favored by good luck. About such periods, when Danish conduct was guided by reasons of state rather than by sympathies or inclination, one might quote what Winston Churchill once—in his book on Marlborough—wrote of England two hundred years earlier:

"The politics of a weak and threatened state cannot achieve the standards open to those who enjoy security and wealth. The ever-changing forms of the dangers by which they are oppressed impose continuous shifts and contradictions, and many manoeuvres from which pride and virtue alike recoil. England in the seventeenth century was little better placed than were Balkan states like Roumania or Bulgaria, when in the advent of Armageddon they found themselves bid for or struck at by several mighty empires. We had to keep ourselves alive and free, and we did so. It is by no means sure that plain, honest, downright policies, however laudable, would have succeeded. The oak may butt the storm, but the reeds bow and quiver in the gale and also survive."

We Danes had to keep ourselves alive and free. . . . These were, and still are, minimum demands of foreign policy in Denmark. To go further than that is rarely possible. Individuals from small nations may successfully play a part in influencing opinion in other countries, in changing, so to speak, the world outlook. Governments and responsible statesmen in these countries must, however, confine themselves to observation of facts and developments in the world outside and formulate accordingly their policies.

For many years Denmark thought her best chance of keeping alive and free was through a policy of neutrality, in trying to stay outside any and all conflicts between other powers or nations. This proved

possible during World War I, and in the period between the two great wars the principle of neutrality therefore became more firmly rooted. It was not even neutrality in the literal sense, because it must be recognized that "neutrality" is not what you feel it to be yourself, but what your powerful neighbors understand it to be. Danish neutrality in those years was therefore a balanced behavior in all acts of foreign policy, growing more and more "neutral" as the clouds were darkening. We even took a benevolent neutral attitude towards Germany as the specter of Nazism was allowed to grow on the eve of the Second World War.

The fact that Denmark had joined the League of Nations and assumed obligations under the Covenant in a way which was formally a break with neutrality, was of no practical consequence. In 1936 Article 16 of the Covenant, obliging the members to participate in collective sanctions against an aggressor, alas, was formally repudiated by Denmark as well as the other Scandinavian countries. The decision was explained by the breakdown of League sanctions against Mussolini's Ethiopian war, but the real reason was, of course, the growing power of nearby Germany and the passive policy of the Western powers, which seemed to leave the smaller neighbors to arrange relations with Hitler as best they could. Neutrality was for all practical purposes the real Danish policy during that period, a neutrality adjusted by the relations with the strongest and most demanding neighbor. And for all practical purposes it was also an unarmed neutrality. The conviction had grown stronger and stronger in Denmark, that defense in case of attack was useless, owing both to the country's lack of natural defenses and to the insignificance of its potential military resources.

During the first years after World War II, there were many signs that this traditional pattern of Danish foreign policy would be repeated. Denmark did join the United Nations and thereby formally bade farewell to neutrality so far as the obligations of the new world organization went, but at the same time it was obvious that the old problem of neutrality would arise the very moment a new world crisis occurred. The veto right or, if one prefers, the facts of power vested in national sovereignty, prevented the UN from becoming an efficient barrier against a new conflict. When the first disagreements between the former partners in East and West came into the open, Danish foreign ministers and leading politicians professed a disinterested attitude and proclaimed that Denmark did not belong to any "bloc" but would strive to maintain

good relations with both sides. While giving these proofs of a newborn neutrality, the country also relapsed into its old defenseless position in regard to military preparations—this time, however, less due to a philosophy of frustration than to the general feeling that, in spite of everything, war was not likely to start at once and that there were reconstruction tasks of more immediate urgency.

In 1948, however, when the Communist seizure of Czechoslovakia seemed to confirm the worst forebodings about Russian expansionism, and steps were taken to organize the Western world in a collective defense system, it was shown that a change had indeed taken place in Denmark. The country did not return to its old traditional policy of neutralism or isolationism.

At first Denmark, together with Sweden and Norway, started a series of negotiations with the aim of forming a Nordic Defense Alliance. This idea, cherished of old by many sections of the population, had never been anything but a dream, and when it now was approached by the governments as a serious proposition it was probably chosen as the lesser of two evils—the major “evil” being the wider alliance within the Atlantic Pact. So much did dislike of “great-power entanglements” still linger at least in the minds of the statesmen of Denmark and Sweden. The Nordic plan failed—Sweden and Norway being unable to agree on the relationship between the Nordic Alliance and the Western powers—and Denmark subsequently entered, together with Norway, the North Atlantic Pact system, which they had been invited to do prior to the Nordic discussions.

This was indeed a decisive change, a fundamental break with diplomatic traditions and general outlook, and even if it has been accepted by the majority, it is quite natural that part of the old thinking and attitudes of mind towards foreign policy has still to be overcome among the people as a whole.

When Denmark decided to abandon neutrality and enter the great military alliance of the West, it did not mean that the Danish leaders had changed their fundamental conception of the country's position. They did not feel that they were exchanging a safe and realistic policy with a policy of risks or chances. But an entirely new situation had arisen. Prior to World War II, Denmark made no attempt to safeguard herself against Germany through alliances with the West, primarily because no such alliances were offered. And if they had been, the Danes

would still have felt that they were only given a paper guarantee because efficient and timely military help from Great Britain would have been physically impossible. In both these respects a new situation had now arisen.

The new orientation, indeed the revolution, in American policy, whereby the U.S. accepts commitments in Europe in time of peace, made also from the Danish point of view a policy of alliances seem realistic. And the development of modern arms, especially in the air, had in the meantime made the chances of quick and efficient help from the outside much more of a reality than it had appeared to be in former days. Psychologically the ground for a change in the popular outlook had been cleared by the simple fact that neutrality had not saved Denmark from Nazi invasion, and even if no other feasible Danish foreign policy could have changed the course of events, the simple fact that neutrality did not succeed prepared Danish minds for a change.

Since 1949, then, Denmark has belonged to NATO and has been building up its military defenses—which during the Nazi occupation had been wiped out. The country has been adjusting its military organization to SHAPE and is spending today one billion kroner a year on defense, about one fourth of the national budget. During the last three years Denmark has received from the U.S. arms to the same amount as it spends by its own means. To have come so far, for a nation which only five years ago bade farewell to a century-long tradition of neutrality, isolationism, and near-defeatism in the question of national defense, may be fairly said to be stupendous. The policy of international solidarity within NATO is well established and is supported by all the major parties, the Social Democrats, the Agrarians, and the Conservatives; with the exception of the Communists, who are now backed by about 4 per cent of the electorate, there is no parliamentary opposition to the Atlantic policy other than that of the small Liberal Radical Party, which clearly sponsors the remnants of neutralism and isolationism in Denmark.

On the other hand, it is undoubtedly true that there exists among the population a more widespread hesitation towards the new foreign policy than is indicated by the overwhelming majority in parliament who support it. Lately this attitude of mind was shown also in governmental policy, when it was decided for the time being not to allow the establishment of NATO air-bases on Danish soil in peacetime. On the

whole such reticence is partly a reflection of the old neutralist mind—and may perhaps be compared to the sporadic revival of isolationism in the United States—and partly due to the circumspection of a country situated near the front line of the "Cold War." This attitude makes itself felt both in moments of real or apparent international *detente*, and in periods when American policy appears to be unstable, and therefore may seem to conjure up the old specter of "sauve qui peut."

While membership in NATO is the pivot of Danish foreign policy, and its problems the main theme of public debate, this does not mean that other spheres of diplomacy are neglected, Denmark is a sincere supporter of the United Nations: here it is generally to be found on the side of Great Britain, but in certain questions, especially where the fate of colonial or dependent peoples are involved, it tries in conjunction with the Norwegians and the Swedes to follow an independent line. Denmark is a member of the Council of Europe at Strasbourg, but has so far shown a somewhat academic interest in this approach to European integration, which it feels may perhaps be furthered in a more efficient way through the OEEC and other practical organizations.

Last summer the Nordic Council, a consultative assembly of parliamentarians from Denmark, Norway, Sweden, and Iceland, held its first meeting in Copenhagen, and Denmark is perhaps the most ardent supporter of this endeavor. While it is realized that the old dream of Northern unity suffered a severe setback, politically and militarily, through the failure to organize a Nordic Defense Alliance six years ago, it is felt that much can still be done for Northern integration in economic matters, social legislation, transport problems, and culture.

It goes without saying that Denmark, because of its smallness and its peaceful and democratic tradition, is looking forward to the day when it can concentrate its external energies upon efforts which are not created, like the North Atlantic Treaty Organization, for an emergency. As long as this emergency does exist, one may be confident that the Danes will meet the situation of the moment. The fact that Denmark has done so throughout the post-war years is undoubtedly the most important aspect of its present foreign policy.

Erik Seidenfaden is chief editor of the Danish afternoon newspaper Information. During World War II he managed the Underground News Service that informed the Allied world about Denmark and, after the war, fought for Denmark's adhesion to NATO.



Svensk Filmindustri

MAJ-BRITT NILSSON AND BIRGER MALMSTEN
IN "SOMMARLEK"

THE SWEDISH FILM OF TODAY

BY ELSA B. MARCUSSEN

FOREIGN VISITORS to the film festivals in Cannes and other cities have been sitting up and taking notice whenever motion pictures from Sweden have been shown there since the war. A few of these films have become international box-office hits and prestige successes, like *Hon dansade en sommar* (*She Danced Only a Summer*), *Fröken Julie* (*Miss Julia*), and *Eldfågeln* (*The Fire Bird*).

Of course, Swedish motion pictures enjoyed international success before the war also. But that was rather a long time ago, during the days of the silent film, when directors like Victor Sjöström and Mauritz Stiller, and performers like Greta Garbo and Lars Hanson created a new cinematic style. Out of the pages of the Nobel Prize winner Selma Lagerlöf's novels, movie producers scooped highly imaginative stories containing a deep sense of moral responsibility. The Swedish landscape



ALF SJÖBERG

K. G. Kristofferson

came alive—at the same time both realistically and poetically—as an integral part of the motion picture. The actors performed in an intimate, understanding manner—compared with the general style of the times—but with great psychological insight into the character of the persons portrayed. However, the early “golden twenties” very soon became “once upon a time.” A misdirected turn towards internationalism in Swedish films and then the arrival of the talking pictures, which slammed the door in the face of producers

in every small, non-English speaking country, made for a sharp decline in quality in Swedish pictures.

The recent change for the better is therefore very gratifying. In a country with barely seven million people and a cinema audience of around one million every week, there are today a sizable motion picture industry and many gifted actors and actresses. But perhaps most important of all is the group of very talented directors: Alf Sjöberg, Ingmar Bergman, Arne Mattson, Hasse Ekman, Hampe Faustman, Lars Eric Kjellgren, and Gustaf Molander in the feature film, and Arne Sucksdorff and Gösta Werner, who specialize in documentaries. This happy state of affairs can only be explained by the fact that there is a solid tradition in movie making in Sweden, and that there also exists a stimulus for producers in the knowledge of earlier successes. Furthermore, there is a continuous debate on motion picture problems in the press and in the Student Film Associations and in film clubs in many cities.

But if one wants to analyze the recent developments in Swedish motion

pictures, one should start with the year 1936, when the movie critics, the creative talent, and all intelligent people were so thoroughly fed up with the general Swedish movie-fare of military farces and superficial high-society comedies, that an open protest meeting was called. It was essentially the content of the movies that was then discussed. Where are the film scripts with literary quality and social significance? was the question asked over and over again.

Something began to happen in Swedish studios following this meeting. Naturally, it was not all due to this particular incident. Probably the important factor was that the protest came at a time when, as in the United States, the depression and the resulting social welfare policy had created a new awareness among people of social problems and the question of human dignity. One is indeed tempted to point out that American movies like *Dead End*, *The Oxbow Incident*, *Mr. Deeds Goes to Town*, *They Drive by Night*, and *You Can't Take It with You* were released at the very same time as the Swedish film industry had turned its back on superficial day dreams and low comedy. Also, in Sweden one novel after another, written by the so-called "proletarian" authors, began to appear and startled people with their new stark realism and uncompromising revelation of social injustice. Producers started to look for material in some of the new novels and plays, and in 1940 came the real turning-point for the Swedish film, the adaption of Sigfrid Siwertz's play *Ett brott* ("A Crime") for the movies, with Anders Henrikson as director. Here the degeneration and dissolution of an upper-



ALF KJELLIN

Svensk Filmindustri



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VICTOR SJÖSTRÖM AND HILDA BORGSTRÖM IN
"KEJSARN AV PORTUGALLIEN"

class family were depicted with sincerity and truthfulness, in a manner which American audiences will know from, for example, *The Lost Weekend*, *All the King's Men*, *The Magnificent Ambersons*, and *Come Back, Little Sheba*.

In 1940 something else happened,—the invasion of Denmark and Norway. The war became total. Movie production in France, England, and Denmark was slowing down or ceasing altogether, while German movies, which were still being efficiently produced, did not draw very big audiences in Sweden at this time. Here then was an exceptional opportunity for the Swedish producers, and they grabbed it. New companies were formed, and movies were produced in numbers that constituted an all-time high. Twenty-five movies a year had been regarded as a normal output, thirty as a desirable one. Now suddenly production jumped to forty or fifty pictures a year. Many of these dealt with social or topical themes: youth and crime, abortion and the plight of the unmarried mother, the work of the Salvation Army, and so on; others, either directly or indirectly, by using historic disguise, dealt with prob-

*Svensk Filmindustri*

HANS SUNDSTRÖM AND SVEN ERIC GAMBLE IN
"MEDAN STADEN SOVER"

lems in occupied countries. However, as one would expect, this gigantic production took too heavy a toll on the creative talent available. Directors were making five or six pictures a year, and actors were hurrying from one rôle to another. The result was that, aside from some very praiseworthy work, a rather unsavory sensationalism and sloppiness were making their way into Swedish movies.

But during this period two very important things happened. The first one occurred when Ingmar Bergman had his first movie script, *Hets* (*Torment*) accepted. Under the direction of Alf Sjöberg this story of a high school boy tortured by a sadistic teacher during the emotionally unstable and exacting period of adolescence, became a very impressive movie, with Alf Kjellin giving a very fine performance as the sensitive boy. But most important of all, it seemed that in Ingmar Bergman the Swedish film had at last obtained what the theoreticians had been asking for: a young talent, grown up with the movies, who wanted to use his

creative ability in the medium of the film, and not taking the round-about way through literature or the theater.

The other important event was Alf Sjöberg's turning his attention to movie making. He had made one motion picture back in the 1920's. But since then he had been devoting his time to the staging of plays by Shakespeare, Ibsen, Strindberg, Eliot, Lorca, and Lagerkvist at the Royal Dramatic Theater in Stockholm. His first two movies in the early 1940's, although visually intensive, lacked unity. But with *Himlaspelet* (*The Road to Heaven*)—in which the old, naive religious folk art of Dalecarlia (*dalmålningarna*) served as the inspiration for a very beautiful film,—and then with *Torment* in 1944 he made it very plain that Sweden had a new director of unusual talent.

Since the war Swedish movies have returned to normalcy so far as quantity is concerned. The reasons are threefold. Competition with foreign movies soon grew very keen, with Italy and England producing some of the finest pictures ever and Hollywood turning towards documentary realism. Production costs were rising and, as mentioned above, there simply was not enough talent to go around for fifty Swedish movies a year. It was a healthy thing to have a smaller production, but there obviously also was a danger of a sharp decline in production for economic reasons. Producers were losing around 70,000 Swedish kronor on most of their pictures. At this time movie production in the neighboring countries, Denmark and Norway, was being subsidized by the state. The Swedish producers claimed that the Swedish government would have to follow suit, and an official committee was appointed to look into the matter. While research was being done and the problem discussed in interested quarters, there was a rather sharp division of opinion as to the character of the subsidies. Government officials and the business end of the cinema industry preferred an automatic return of part of the taxes paid, while the creative people and the culturally interested groups regarded such a system as rather dangerous. It would put a premium on the most popular movies and not necessarily on the most important ones artistically. With an automatic reimbursement to the producer, the bigger the box office success the bigger the subsidy from the state! In the government, however, one was afraid that any kind of artistic evaluation in connection with the subsidies might lead to a kind of censorship, and on January 1, 1951, it was therefore decided that



ANITA BJÖRK AND ULF PALME IN "MISS JULIA"

20 per cent of the taxes should be returned automatically to the producers.

While the committee appointed by the government was at work, there was an all-quiet on the movie front during well over a year, but since 1951 production has been steady.

The post-war years have been a culturally active period in Sweden. After having attained its most important social and economic aims, the Social-Democratic Party, which has been in power almost continuously since 1932, has been turning its attention to the cultural field. A big school reform bill is being put into effect, and the psychological problems of the individual in a modern, highly industrialized society have come to the fore. In the press, in study groups, and in specially appointed committees, the spiritual and cultural needs that are not being fulfilled by having a bathroom and a chicken every Sunday, are being fervently discussed. The young generation of authors, having lived their formative years under the pressure of the war, although as spectators to the world castastrophe, have been influenced by Kafka, Sartre, Eliot, and Camus.

They are turning away from local, social realism and are writing symbolic novels doing psychological surgery on themselves and our times. They have created a lively literary debate. Moreover, the Swedish stage is presenting excellent performances, and through the work of the state-sponsored, ambulating "State Theater" (*Riksteatern*) the theater is reaching a new and larger audience.

This active cultural life also affects the making of motion pictures. The shifting of emphasis from social and economic problems to cultural and psychological ones is reflected in the movies produced during recent years. The novel *Bara en mor* ("Only a Mother"), for example, was a vast panorama of the life of the tenant farmers, but when filmed it became the story of *one* woman, set apart from her surroundings, an individual with unusual spiritual and emotional resources, who was slowly broken down by the brutality of life and also because she could not find a man worthy of her. *Medan staden sover* ("While the City Sleeps") is a film about young criminals and is very similar to some of the movies made during the 1940's. But the theme is not handled from the point of view of social responsibility; quite the contrary, it is the study of a doomed young man who does not grow up emotionally and engages in criminal activities to prove his worth to himself and others and to compensate for his inability to love. One critic has pointed to the Dostoyevskian atmosphere of this picture.

The deeper reason for the strong accent on youth in post-war Swedish movies is perhaps not so easy to determine. Has Sweden, in addition to factory rationalization, self-service grocery stores, commuters' problems, and a stepped-up rhythm in daily life, also taken over from America the intense youth cult, the firm belief that the best years of our lives are those around twenty? Or is the new interest in the individual leading in a natural way to a concentration on the problems of children and young people? These are questions one asks oneself. We must also underline the statistical fact, that the group of young people is proportionately very large at present, due to the markedly rising birth rate in the late 1930's and during the war. It is also generally admitted that this group of young people has been receiving a new kind of upbringing, sometimes free in a positive sense, but sadly enough very often only in the sense that parents haven't taken any real care of their children. However that may be, the accent on youth has created such excellent movies as *Hamnstad* ("Harbor City"), *Eva, Sommarlek* ("Summer's Play"), and



THE FAMOUS COMEDIAN EDVARD PERSSON WITH
ELSIE ALBIN IN "KLOCKORNA I GAMLA STAN"

Sommaren med Monika ("The Summer with Monika") from Ingmar Bergman, *Hon dansade en sommar* ("She Danced only a Summer") and *För min heta ungdoms skuld* ("Because of My Burning Young Heart") from Arne Mattson, *Medan staden sover* ("While the City Sleeps") from Lars Eric Kjellgren, and *Flicka med hyacinter* ("Girl with Hyacinths") from Hasse Ekman.

In the case of Ingmar Bergman, though, the theme of youth probably has to be regarded as a very personal predilection. He was a young man himself when he started as a script writer and movie director. The big questions of life and death, love and self-assertion, typical of adolescence, have seemed to remain with him as a source of inspiration.

Besides this accent on youth there has been a series of movies based on great works of literature. Works by August Strindberg (*Fröken Julie*), Pär Lagerkvist (*Barabbas*), Harry A. Martinson (*Vägen till Klockrike*) and Ivar Lo-Johansson (*Gårdsfarihandlaren*) have been adapted for the movies. In the case of *Fröken Julie*, Alf Sjöberg created a fugue in time,

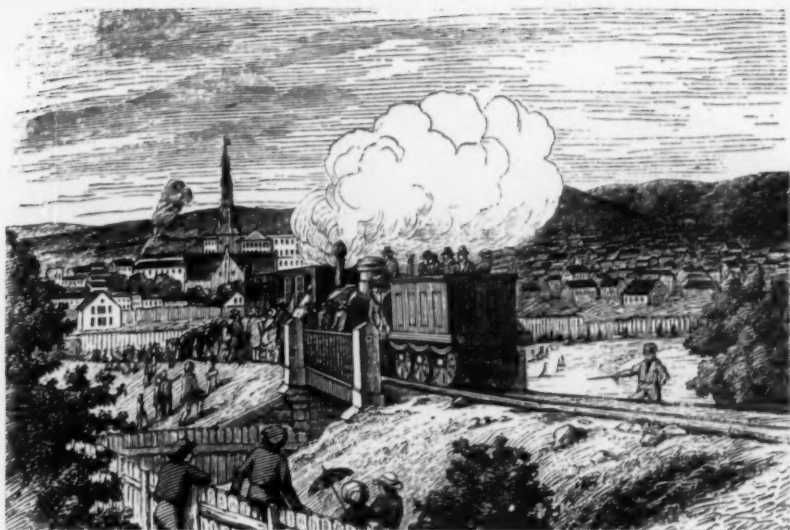
where flashback techniques, visual symbols, and the rhythm of editing were used with a creative power and a craftsmanship that rightly won him the Grand Prix in Cannes together with De Sica and his *Miracle in Milan*.

Arne Sucksdorff has also won international fame for Sweden and himself with his documentaries, *People in a City*, *The Gull*, *World Divided*, and *Indian Village*. Recently his first full-length picture, *The Great Adventure*, had a sensational run at one of the biggest Stockholm theaters. Sucksdorff is not a feature film director, but he is not a documentarist of the British-Scandinavian social school either. He is just himself, a man who has lived in close contact with nature and animals and who has learned to produce, write, direct, and edit a film all on his own. He wants to show us nature as a whole, a world of good and evil, where we have to accept life, but where we also as human beings will be called upon to make a choice. The only man in the film world with whom Sucksdorff may be compared is Robert Flaherty. And after Flaherty's death it seems to many film enthusiasts that it is to Sucksdorff we shall have to look for new adventures in movie making.

The post-war years, then, have been an important period for the Swedish film. There is no school or an all-embracing style like "neo-realism" in Italy. Rather the approach to theme and style is highly individual. But Sweden has today a group of young directors, and also writers for the movies, who possess an inborn sense of the cinema, creative power, and artistic responsibility. Sjöberg, Bergman, and Sucksdorff rank with the best anywhere in the world.

Elsa B. Marcussen is the Editor of Filmdebatt and a noted film critic. She has written numerous articles about Scandinavian and other motion pictures in Swedish and Norwegian newspapers and magazines, and has also written scripts for a number of Swedish and Norwegian documentaries. A daughter of the late Prime Minister Per Albin Hansson of Sweden, she is married to a Norwegian and resides in Oslo.





A TRIAL RUN ON THE NEW RAILROAD IN 1854

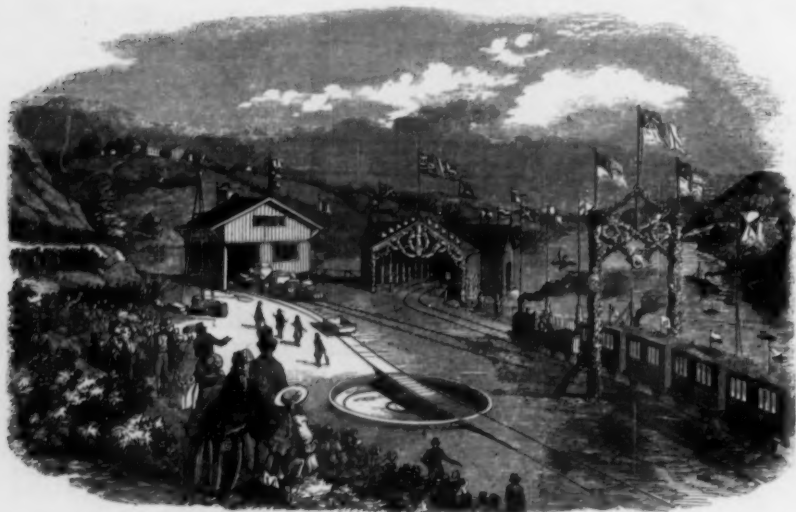
THE NORWEGIAN STATE RAILWAYS

1854-1954

BY VINCENT H. MALMSTROM

THIS year, on September 1, Norway celebrates the one-hundredth anniversary of its railway system. In few other countries of the world will such a celebration be as meaningful as in this rugged, subarctic land, for in the century since its inception the railroad has not only revolutionized the land transport of Norway but it has also unified the country to a degree never before known. These accomplishments, impressive though they are, become all the more noteworthy in view of the great obstacles which have had to be overcome in their realization. Certainly, the hundred years which have gone into the building of the Norwegian State Railways constitute one of the most inspiring chapters in the story of Man's unceasing struggle against Nature.

A cursory glance at a railway map of Norway may seem to belie the magnitude of these accomplishments, and in fact, a very natural first reaction is one of surprise at how *few* railways the country has. Yet, to anyone familiar with the terrain of Norway, it is an even greater source of amazement that there are as *many* railroads as there are. True enough, when the railway density of Norway is measured in the conventional way, that is, in "miles of railway per inhabitant" or "miles of railway per square mile of area," the country ranks a poor third to its Scandinavian sister states of Denmark and Sweden, and far behind the United States. But when we measure its railroad density in terms of "miles of railway per square mile of *productive* land," which after all is a more accurate gauge of a country's natu-



THE GRAND OPENING AT EIDSVOLL OF THE NORWEGIAN TRUNK RAILWAY

From "The Illustrated London News" of October 7, 1854

ral wealth than mere numbers of people or gross area, we find that Norway has narrowed Denmark's lead from six lengths to two, is close on the heels of Sweden, and is abreast of the United States!

In a country which measures more than two-thirds of its entire area as unproductive mountain land, the difficulties of railway construction and operation are not hard to appreciate. In Norway, the first and foremost obstacle has been the terrain itself, for although the mountains are not especially high (averaging 4000-6000 feet with passes at half that elevation), the range in local relief is great and grades are steep, particularly on the west-facing slope. The choice of routes open to the railway builder has been sorely limited, with the result that most of the railway lines of Norway follow the same age-old tracks along the valleys as did the travelers of Viking and medieval times.

Even in the valleys, however, it has been necessary to blast through one mountain spur after another and to bridge an endless succession of rivulets and gorges in order to achieve a gradient gentle enough for the Iron Horse. It is not surprising, then, that of the total mileage of the Norwegian State Railways only 42% is straight, no more than 26% is level, and no less than 4% is in tunnels. Not only has the terrain exacted a high toll in construction costs but its influence is also continuously felt in the operation of the railways. When trains are constantly laboring up-grade or braking down-grade, it stands to reason that their running speeds cannot be high. Thus, unlike their Swedish or Danish counterparts which whiz along at a mile a minute, the Norwegian express trains have been held by the unyielding mountains to speeds little in excess of forty miles an hour. It might be added, however, that



COLLATION AT THE OPENING OF THE NORWEGIAN TRUNK RAILWAY

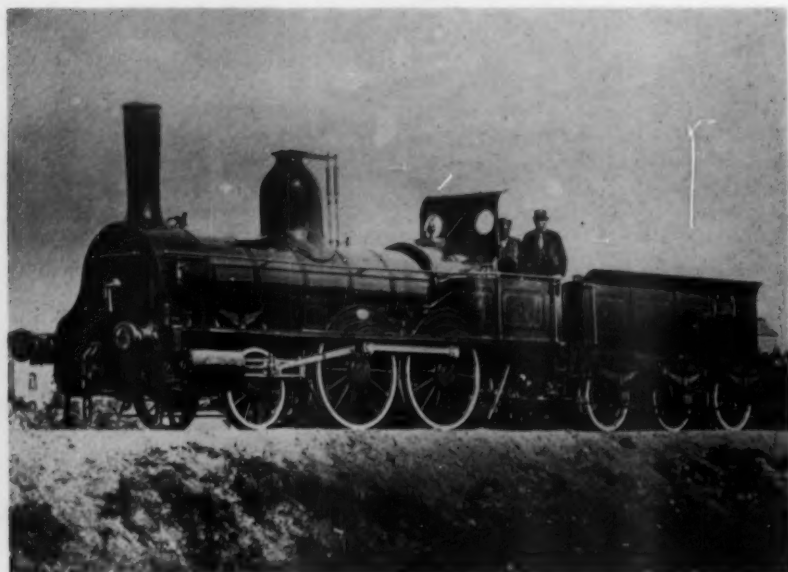
From "The Illustrated London News" of October 7, 1854

what the Norwegian railways lack in speed is more than amply compensated by the constantly changing panoramas of awe-inspiring beauty through which they pass. It is easy to understand, therefore, why the same mountains which slow Norway's trains also constitute her greatest single tourist attraction.

At Norway's latitude, the climate likewise poses a serious challenge, especially in the higher mountain districts. There, at elevations of little more than 3,000 feet, most tree growth has ceased and only two thousand feet higher the line of permanent snow is reached. Railways linking one region with another across the mountains have therefore had to leave the shelter of the forest and to find their way over the desolate vastnesses of the *vidda*, often within the very shadow of great glaciers. In these higher areas, construction has been encumbered by a short outdoor work season, for seldom do more than

eight or ten weeks pass between the time the frost leaves the ground in the "spring" and the snow returns in the "autumn." Once completed, the mountain railways have had to battle great snowdrifts piled up by the free-sweeping gales, enlisting in this struggle the aid of powerful rotary plows and long miles of snow-fences and sheds. Each year the coming of spring brings in its wake numerous other challenges, among them the problems of frost heaving, rock falls, and local floods. And, as if the topography or climate were not obstacles enough in themselves, they not infrequently combine forces to impede traffic with an avalanche or landslide. Certainly, in view of the numerous topographic and climatic handicaps under which the Norwegian railways must labor, their long record of safe and efficient service stands out as all the more creditable.

If Norway had been a wealthy coun-

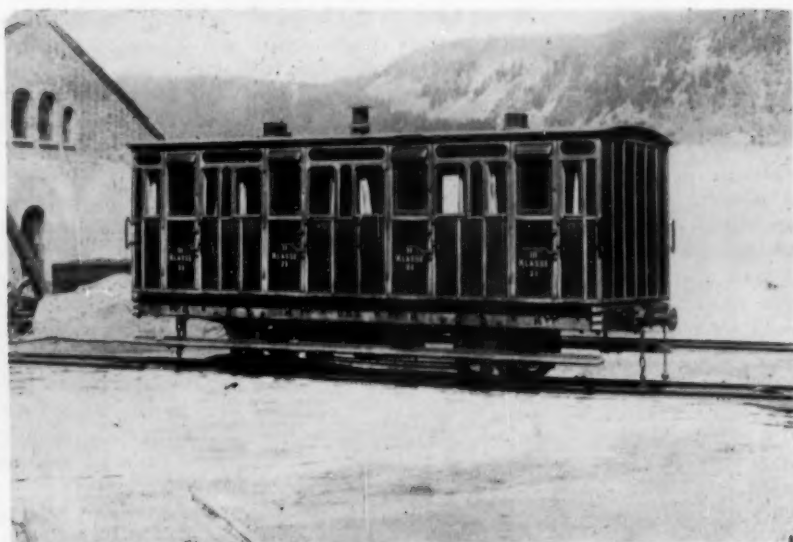
*Norske Statsbaner*

NORWAY'S FIRST LOCOMOTIVE, NOW IN THE RAILROAD MUSEUM

try, the challenges posed by her terrain and climate might not have been as serious or enduring as they are. But, in this rugged land with its rigorous climate, resources are few and investment capital has never been abundant. Faced by great natural obstacles on the one hand and limited financial means on the other, Norwegian statesmen have sometimes found it difficult to formulate sound railway policies. In many instances, particularly in the early decades of railroading, the builders were forced to compromise their standards of construction and maintenance, and, in an effort to save money, many lines were built with narrow gauge, winding alignments, and light-weight rails. Such initial economies proved illusory, however, for as running speeds and traffic have increased, many older lines have had to be rebuilt one or more times, costing in the final analysis considera-

bly more than they would have if they had been systematically built at the outset. But, if the construction and maintenance of railways in Norway have been financially difficult, so has their operation. Due to the dispersed nature of the population, traffic potentials over long distances are low, and as a result many miles of railways must be operated which cannot conceivably pay for themselves. Fully one-eighth of the mileage of the Norwegian State Railways lies above 1500 feet elevation, where few permanent habitations—and no customers—are to be found; yet without these deficit transmontane links, the railway system of Norway would be a hodgepodge of local lines serving no national end whatsoever.

Looking back over the history of the Norwegian State Railways, we will see that virtually every page bears the imprint of the obstacles with which they

*Norske Statsbaner**A RAILWAY COACH FROM 1870*

have had to contend. The very birth of the system was attended by such economic difficulties that fully two-thirds of the construction costs of the first line from Oslo to Eidsvoll had to be advanced by British financiers. In fact, no one less than Robert Stephenson, the son of the inventor of the locomotive, was called upon to study the problems entailed in its building. Although the Storting was staggered by the cost and reluctant to let foreign investors win control over a segment of the country's communications, it finally approved construction of the 42-mile line in March, 1851. Three and a half years later, on September 1, 1854, Norway's first railway was officially opened for service and during its first year of operation it carried some 128,000 passengers and 83,000 tons of freight.

Soon after the successful completion of *Hovedbanen*, or the "Main Line," as it came to be called, the clamor for railways was heard from many parts of

the country. But the economic obstacle was still formidable, and, rather than allow foreign capital to further extend its control over Norway's communications, the Storting adopted the policy of approving railway construction only in those areas where the major part of the costs could be raised through popular subscription. This policy, while momentarily expedient, had three serious drawbacks which manifested themselves as time went on. First, the only areas which got railways were those which could afford them, irrespective of need. Second, the building of railways proceeded without any over-all plan of integration. And third, since the local communities were called upon to advance most of the necessary capital, there was the inevitable temptation to build the railways as cheaply as possible. As a result, the following two decades witnessed a rapid but disorderly growth of the Norwegian rail system, as many local lines sprang up in the low-

land parts of the country. Apart from those railways which connected with the Main Line or the Swedish rail net, however, they were all narrow gauge.

By 1875 Norway had some 340 miles of railway, but the folly of planlessly building with two different gauges was fast becoming apparent. In the Storting, where the issue of private versus state ownership had never been a serious bone of contention, a bitter debate began shaping up as to which gauge should be selected as a basis for the standardization of the system. Abetted by an economic depression in the late '70s, this debate dragged on for a decade and a half, with the result that no further approval for railway construction was granted until 1890.

One of the events which may well have helped to initiate the lengthy debate over gauges was the completion of the Drammen line in 1872. Through its completion, Oslo became the most important rail center in Norway, a position which it has held ever since. To the north it had connections with Eidsvoll (and via Mjøsa, with Gudbrandsdalen), and to the east with Østerdalen and Sweden. To the west it was linked through Drammen with the valleys of Numedal and Hallingdal, and with Randsfjord, which in turn afforded access to Valdres. Within Oslo itself, however, the connection between the eastern and western lines was imperfect, for not only was there a difference of gauge (standard in the east and narrow in the west), but there also was no physical link between the two systems across the city of Oslo. As a consequence, two separate terminals developed in the Norwegian capital—an East Line Station handling standard gauge traffic to the eastern valleys and Sweden, and a West Line Station handling narrow gauge traffic to Drammen and the west. Thus, at one and the same time Oslo became the bottleneck as well as the

focal point of the entire Norwegian rail system—a dubious distinction which she continues to hold today.

Even while the Storting wrangled over the choice of gauge, a milestone in the history of the Norwegian railways was being passed. On a blustery day in mid-October, 1877, Norway's first transmontane railway was opened for service—the narrow gauge Røros line which linked the regions of Østlandet and Trøndelag across the Dovre mountains. What a triumph of technology it must have seemed, for only two decades earlier the Trondheim press had publicly declared that it would not lower itself to engage in the discussion of anything as ridiculous as a railroad across the mountains!

When railway construction was resumed in 1890, a clear-cut policy regarding gauge still remained to be adopted, though to all but the most dogged supporters of narrow gauge the final outcome now appeared certain. The last decade of the 19th century saw the settlement of two other issues, however, for the state railways were hereinafter to finance all main lines themselves and accordingly to become their sole and immediate owner. Furthermore, they were given the right to purchase the shares of any private or communal railway in which they were interested, and thus incorporate such railways into an integrated national system.

When Norway celebrated its fiftieth year of railroading just after the turn of the century, there were almost 1,750 miles of line in operation, of which all but 205 miles were state-owned. By then, traffic had grown to nearly ten million passengers and three and a half million tons of freight a year, though most of it was still local in nature. Apart from the Røros line, there were no other transmontane inter-regional railways at the time, though the long



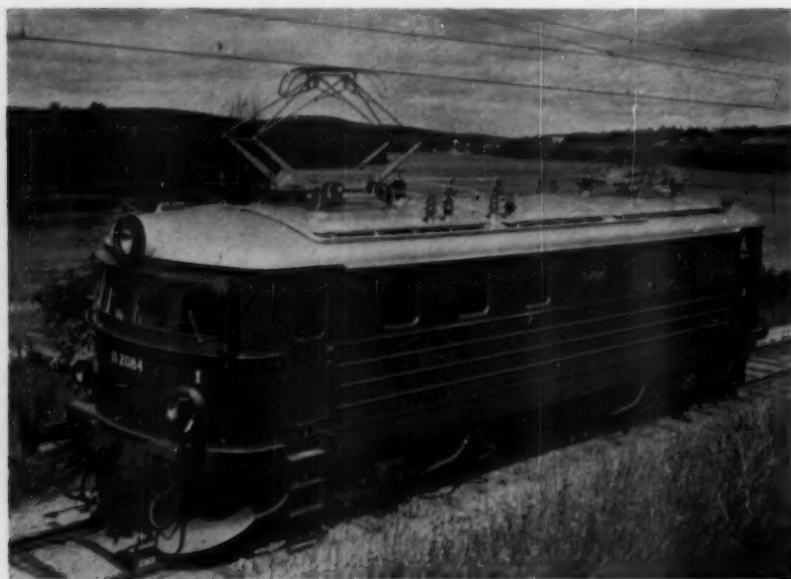
Normann

A MASTERPIECE OF RAILROAD ENGINEERING IN
FLAMSDALEN IN WESTERN NORWAY

awaited link between Oslo and Bergen was nearing completion.

Among the railroads of Norway the Bergen Line stands out as perhaps the masterpiece of all time, for never before had Norwegian engineers been confronted by such tremendous obstacles of terrain and climate. Unlike the historic pass routes across the mountains, which, on the western slope, invariably ended at the heads of fjords, the Bergen railway was to form a continuous overland link between the two

largest cities of the country. As a consequence, it was obliged to survey and build a "pass" of its own—a route which led it up the 4,100 foot western slope in thirty miles—an average rise of 136 feet per mile! When it was finally opened for service in 1909, the Bergen railway had no less than nine per cent of its total mileage in tunnels, of which it had taken 120 to ascend the western slope and 59 the eastern, and an additional six per cent lay in snowsheds. Today, almost half a century

*Norske Statsbaner**A MODERN ELECTRIC LOCOMOTIVE*

later, the steel rails of the Bergen Line still constitute the only dependable all-land, all-year connection between Norway's two chief cities.

Since 1900, the construction of most new railways has gone on within the framework of two comprehensive building programs. The first of these was the Railway Plan of 1908 which authorized the construction of a second transmontane link between Østlandet and Trøndelag and the starting of lines both to North Norway and along the south coast. Its successor, the Railway Plan of 1923, was even more ambitious and called for the completion of both the so-called Nordland and Sørland railways, as well as the building of several local lines, many of which have since been supplanted by automobile roads. Though 1940 found that neither the Nordland or Sørland railways had been completed, under German pressure the

latter was made trafficable to Stavanger in 1944, and the former was pushed to within a few miles of the Arctic Circle. Since the war, the Nordland railway has been further extended until today its rail-head lies only 100 miles from its ultimate goal, the town of Bodø.

Concurrent with the programs of new construction have been the conversion of most older narrow gauge lines to standard gauge and the progressive electrification of several of the more heavily trafficked railways. Today, at its one-hundredth anniversary, the rail system of Norway measures some 2,760 miles in length, of which all but 40 miles are state-owned. Of the total, only 60 miles remain as narrow-gauge lines and fully 700 miles, or 25%, have been electrified. Traffic on the Norwegian State Railways now amounts to nearly 39 million passengers and 14 million tons of freight a year, having virtually quadrupled



THE ROTATING SNOW-PLOW IN ACTION

Eidem

since the turn of the century. And, as its services to the nation have expanded, the Norwegian State Railways have become Norway's largest single enterprise, giving employment today to almost 30,000 persons.

The changes wrought by the railroad in the life of Norway have been numerous and profound. Having been introduced upon a stage hung with medieval backdrops, the railway, as the first modern means of overland conveyance, completely revolutionized the prevailing concepts of distance and time. Wherever its rails were laid, it quickly supplanted the pack horse, two-wheeled cart, or sledge. It linked towns with rural districts, the coast with the interior, and one region with another. It permitted a much wider and more rapid dissemination of goods and ideas than had ever been possible before and it made for a much increased movement of people. Its stations and junctions

served as nuclei around which whole new settlements crystallized and grew. It may be said that much of Oslo's pre-eminence as the largest city of Norway may be traced to the excellence of its railway communications. Today, trains arrive in or leave the Norwegian capital on an average of one every three minutes, day and night. Like great arteries radiating from the economic, political, and cultural heart of the country, the lines of the Norwegian State Railways pulse with the lifeblood of the nation. In a way in which no other means of transport could, they have become a unifying force, symbolic as well as actual, in the life of Norway.

But great tasks still lie ahead as the State Railways begin their second century of service. Having nearly reached the full stature of its growth in its first hundred years, the NSR will concentrate its chief attention in the future on improving the system which has

been so laboriously built up. One of the top priority projects will be the elimination of the bottleneck in Oslo through the construction of a Central Station and an underground link between the eastern and western lines. To increase the operating efficiency of the system, several connecting links will be built between existing lines, others will be double-tracked, and still others shortened by extensive tunnel projects. The replacement and modernization of coaches and equipment, which was impossible during the war and extremely difficult in the first post-war years, will also be accelerated. And finally, a major

part of the improvement will come through further electrification, a long-range plan embracing over 700 miles of line having already won the approval of the Storting.

Thus, as Norway pauses on September 1 to commemorate the centenary of her railway system, she will do so with pride in the triumphs that have been won and with respectful dedication to the tasks which lie ahead. We, too, join in saluting the Norwegian State Railways with a hearty *Takk for turen og fortsatt god reise!* ("Thanks for the trip and may you have a continued good journey!")

Dr. Vincent H. Malmstrom has studied and traveled in Scandinavia for two years under the auspices of the Fulbright Program and the Social Science Research Council. He has taught geography and allied subjects at the Universities of Michigan and Texas and Michigan College of Mining and Technology.



DAN ANDERSSON:
CHARCOAL-BURNER AND POET
(1888-1920)

BY CAROLINE SCHLEEF

*You mighty storm, you are my soul, and Nowhere is your home,
The depths you've seen will never let you rest.*

(THE WESTWIND)

DAN ANDERSSON left his home in Skattlösberg in the Swedish province of Dalarna, on April 6, 1902, his fourteenth birthday, to stay with his father's relatives in Minnesota. He arrived at the Port of New York via England. When asked to pay duty on his fiddle, he astonished customs inspectors by his vigorous refusal in English, and a threat to smash the instrument to bits. The fiddle, his pastor's parting gift, entered duty-free. And the lad proceeded on his way to Aunt Sara's farm in Forest Lake.

His father, Adolf Andersson, a schoolmaster, intended to emigrate with his wife and five children after his aged mother, now blind and bedridden, was gone. Dan, the third eldest child, was sent ahead to report on farming prospects for the family.

Dan was a potential poet of marked restlessness, both physical and mental, adventure-loving, and hating manual labor. Yet he was serious, mature-minded, responsible, and not without experience. He was skillful in the use of axe and scythe. During summer holidays he had gone with his father and brothers to cut cord- and charcoal-wood and mow hay in their home tract, one of the schoolmaster's several means of supplementing his meager wage of 500 kronor a year with free housing, consisting of two small rooms and kitchen beyond the large schoolroom. After completing grade subjects in his eleventh year, Dan

joined his two brothers in their round of woodcutting and mowing, which was the only work available in their home tract, a region of forest-clad ranges, farm clearings, and bogland.

Harvest was on when Dan reached Aunt Sara's. He helped in the Minnesota fields but was soon overcome by the intolerable heat. Early in July he was on his way to Uncle Simon at Sandy Lake, near the Canadian border, then a wilderness with Finnish settlers, ore prospectors, and Indians.

Here again Dan helped with the harvest, mowing quite as at home, though in lusher meadows than the stone-ridden clearings where even a skilled mower might use up as many as a dozen newly sharpened scythes in a forenoon. Here the tedium was broken by hunting, camping, and exploring the near forest, lakes, and rivers with his cousin Charlie, who was somewhat older and a rover of sorts. Like Dan he was allergic to farming. But wilderness adventure with visits to Indian camps did not offset the hardships of frontier life.

Uncle Simon lived poorly, under primitive conditions. Dan was homesick and missed the home comforts and the companionship of his own kind. Personal feelings aside, he quickly concluded that the plan to emigrate was a mistake. He was not insensitive to his family situation. His father, back in Sweden, a sufferer from chronic sciatica since boyhood, was nearing fifty; his

mother was forty; Anders, the eldest brother, was under par mentally and physically; Simon was still in school; Anna was five; only Gustaf, then seventeen, was robust and strong enough for the arduous labor of homesteading. Dan, himself, was actually constitutionally unfit for strenuous day to day physical exertion and indeed temperamentally unsuited for routine of any kind.

"Barren wilderness with nothing to live on," was the report on Sandy Lake. In letter after letter, Dan emphasized and doubtless exaggerated the rawness of the frontier with all its fighting and drinking. His letters made an impression on his pious father for he was a teetotaler and a temperance crusader in his Swedish home district.

So this strict schoolmaster dispatched funds, 300 kronor, for his son's return. Knowing how money slid through Dan's fingers, he sent him the fare only as far as Duluth. Further transportation he arranged through agents. Dan sailed from New York on a Cunard boat. A ticket to Grängesberg awaited him in Gothenburg; father had arranged for lodging and meals at both places.

Dan had left his trunk, a box of his father's books, and the pastor's fiddle at Sandy Lake. A fiddle that his father had given him earlier was at home. With suitcase in hand, he trudged the last eighteen miles from Grängesberg, which was the railway terminus. Footsore, in raggedy shoes, wearing a pullover for warmth—he had forgotten his overcoat in his New York hotel—Dan reached home in the late afternoon, December 16. He had been away only eight months.

Sweden is the richer today for Dan's return to Sweden, richer for this boy's aversion to physical toil, for his homesickness, for his longing for the wilderness of Finnmarken. By the inexplicable ties of blood, bone, and the voices and beauty of Nature, he was to remain cap-

tive to his native heath the remainder of his brief life-span of thirty-two years.

Both Dan's sense of homelessness and his longing for Finnmarken are expressed in a poem named oddly enough *Kanada-minnen* ("Canada Memories"). This is his sole contribution of literary merit from his American journey:

*I heard a little child cry in forests,
In forests encircling Step Prairie where the
mighty beeches are soughing.
Through ancient oak trees and elm trees, my
sob went stealing.
As I stood shaking in blazing, streaming
sunlight,
I cried out—I listened, I had no answer save
my own homeless heart-throbbings.
And I knew it to be my longing that had to
burst its binding band.*

In the final stanza, V, Finnmarken calls:

*O never, never ending sunflower-yellow prairie
land
Where flocks of geese go splashing in the mud
and the lagoon!
I cannot longer, longer stay, another love has
come—
It claims my heart; how strangely to my land
of ice I'm drawn!*

Dan Andersson's lineage was predominantly Finnish.

Impoverished Finns of war-ravaged Karelia and Savolax settled in the Crown forests of central Sweden's mountain wilderness upon invitation by Prince Karl in 1579. Land was tax-free (*skattlös*) for six years. For nearly three centuries, those in Grängärde Finnmark lived isolated in one-room "smoke huts," retained their language, primitive ways, and superstitions. They scratched a bare living from stone-ridden patches and burned charcoal for the ironmasters. The reign of iron began in the 1640's. Finns who had not secured their crofts by deed were evicted, huts and crops were burned. By 1680, they were reduced to feudal bondage, forced to burn charcoal for specific mills or lose their crofts. Dan Andersson has told their story in *Tjuvskyttan* ("The Poacher").



R. P. Ewing

DAN ANDERSSON

*Rich men came and took our forests,
Took our fields, our meager meadows,
Even took our wives and children.
Into slaves they wished to turn us,
They forbade to us our hunting,
Crime to slay our elk when hungry.*

Dan's pious father, a tall, spare man of grave countenance, had the high cheekbones of his Finnish ancestry. He was born in a "smoke hut" that belonged to the mother's people. His sick-

ly father died when he was four. Early years were of indescribable misery, with hunger, begging in winter, and sickness.

Dan's mother, a teacher of the primary pupils at Skattlösberg before marriage, stemmed from a line of smiths, rather distantly from Walloons imported in Gustav Vasa's reign (1523-1560) to improve iron manufacturing. She was musical, played the zither and sang in a clear voice. She was quick to

laugh, quick in sympathy. Except for a slight bend in his nose, Dan resembled her in features.

Dan Andersson's working life had begun in earnest after he was confirmed in April, 1903. In May 1905, his father moved his family to Mårtenstorp, seven miles north of Skattlösberg, where he had taken a three-year binding lease on a holding with charcoal contract attached, a venture that proved disastrous, leaving him in debt and his family practically homeless. This was a difficult period for the seventeen-year old boy growing into manhood and handicapped by lack of education. For one reason or another he failed in his few efforts to earn a living farther afield, free from family apron strings. Every return home where "poverty hung like a smoke in the roof," left him increasingly frustrated. Every way seemed closed to a more desirable future in which he could make something of himself, use his native gifts—he had been writing before he left for America—and yet be a help to his family. In an hour of deep despair he even thought of taking his life. All this was complicated by inner conflicts, born in part of strong erotic impulses and the seeds of his pious rearing, not easily uprooted. Doubts about his father's personal God had troubled him since boyhood. Pendulum-like he now swung between faith and unbelief as he searched for life's meaning in the extraneous world in which he moved and tried to find his being.

*Never was I one with this world and unending
tribulation
Suffered, restless, unbelieving, and for burning
passion's sake.*

(The Beggar from Luossa)

Release from charcoal-burning, wood-cutting and summer mowing came through his active interest in temperance. He had sung, fiddled and recited

poetry at meetings since his twelfth year when he had enrolled in a *Blue Ribbon* club. In 1908, he joined the Good Templars at Norrhytan, a mill town, where he and Gustaf dumped charcoal. On January 1, 1912, he became the Order's traveling lecturer at a salary of 1,800 kronor a year, his first steady income. He was twenty-four years old. He and his fiddle traversed a goodly portion of Sweden from Malmberget, above the Arctic Circle, to Blekinge on the Baltic, and the islands of Öland and Gotland. Though an excellent lecturer, social crusading was not his forte. He resigned and, at the year's end, was back in Finnmarken.

Home was now a two-room house at Luossa, an abandoned croft near Skattlösberg, taken by the family in the spring of 1912. There the father cobbled shoes to eke out his small school pension. His sturdy brother Gustaf emigrated to Minnesota in 1911 and became a farmer at Anoka. So Dan was now the responsible son. And in his mother's crowded kitchen, noisy by day, with his brothers asleep in their corners at night, he began to write his long-planned book. His savings were small; he worked at fever-pitch, straining his hypersensitive nervous system to the breaking point.

In mid-January, 1914, a year after "the charcoal-burner seized pen to become author," as a critic was to write a few years later, *Tiden* accepted a manuscript by Dan. His royalty, 300 kronor, was spent before the book was out by the end of April. Though neither acclaimed nor ignored *Kolarhistorier* ("Charcoal-burner's Tales") gave Dan a toe-hold in literature, precarious and unremunerative as it proved to be.

Working-class writers were only just beginning to have a place in Swedish literature. As Dan Andersson quickly learned, and not without bitterness, the

"student cap" of matriculation was essential even for journalism. Even more exclusive was the domain of poetry that Dan invaded in 1915 with his *Kolvaktarens visor* ("Charcoal-burner's Songs"). There is an affinity between his prose and poetry; the motif of a story is sometimes identical with that of a poem and *vice versa*.

With charcoal-burners' soot and sweat and hunger, and the "smoke of a hundred charcoal kilns" in his rhythms, breaking "composition law," biting but invigorating as his north winds, Dan Andersson blew down from the Finn forests, a challenge to the smug, comfortably secure poets and critics of his day. With stark realism and social pathos, he sang of the hardships of his people, the burdened poor, the wronged, the miserable.

Fire is the charcoaler's principal enemy:

*If you slumber you'll be awakened by a hellish
flame and hunger-bearing grief will be
yours!*

*Round rides the wind, complaining, cold, biting
and stinging hard.*

*Hence over treeless tracts he goes to graze,—
ravager of Restless Lodge!*

(Charcoal-burner's Song)

Fire is still a threat after the kiln is razed and watch must be kept through the night:

*Charcoal's cooling clinkingly,
Snappingly and ringingly
In under frozen pines.*

(Kolvaktaren)

In *I timmerkojan på Sami* ("In the Log Cabin at Sami"), the charcoalers speak of the past:

*Mothered in the shabbiest forest embrace,
Raw was our life and dismal.
Men without friends—folk without name,
Creaking cogs in our treadmill.*

They enjoy relaxation in *Holiday Eve in a Log Cabin*:

*We have fire, we have meat, we have brännvin
for cheer,
Here in deep, peaceful forests, alone!*

*Sing, Björnberg Jon, in your lustiest voice
Of love and of roses and spring!
Tune your fiddle, Brogren, and play us a waltz,
O'er moon-ghosty woods let it ring!*

In *The Last Song*, closing poem in the collection, there is hint of a new direction in the poet's work, away from Finnmarken's physical poverty and social wrongs to something deeper:

*My soul is empty, sick,
My soul is wicked, worn—
Upon dew-dampened dust
Now let me deeply slumber.*

With *Svarta ballader* ("Black Ballads," 1917) and its primary motifs of the soul's search for purification and salvation, Dan Andersson left behind the purely regional for the universal, the heart's cry and religion's test, the essence of literature. All his unsatisfied yearnings are in the opening poem, *The Beggar from Luossa*:

*There is something beyond mountains, beyond
blossoms and all song,
Something too behind the stars, behind this
burning heart of mine.*

*What I love is lying yonder, lies concealed in
dusky distance,
And my rightful way leads high to wonders
there.*

He is himself *Spelmanen* ("The Fiddler"):

*I am fiddler, I will play at burial-mead and
dance,
In sunlight, in shadowed gleaming moonlight
I will play.*

*I will never heed another, I will play as play
I will,*

I play to lose myself, forget that I live—still.

Like a glowworm in the dark, blinks his short poem, *To Huck Finn's Memory*, with its closing verse:

*'Tis night along gold Mississippi,
Where the blossoming beeches smile,
Spraying pollen on surging waters—
There are roses on Jackson's isle.¹*

Dan Andersson, sometimes called Sweden's Huck Finn, was not unlike Huck

¹ Entire poem on cover page of *Mark Twain Quarterly*, Winter, 1953.

in love of adventure and boyish pranks. To the end he carried Twain's classic in his knapsack, as inseparable from him as his fiddle, on his continual flights from home, whether home was Luossa or Gräsberg, six miles from Brunnsvik near Ludvika on Väsman Lake, where he helped his father build a two-room and garret house in the summer of 1915. It was so after his marriage in 1918 at Gonäs, a hamlet near Ludvika, where his wife taught school and hausfraus kept their eyes upon his comings and goings. For loneliness was as great as always; home was mostly where he was not.

Perhaps no single poem reaches so deep into the core of Dan Andersson's being as *Fången* ("The Prisoner"). In its third and final stanza he has learned the very purpose of suffering:

*Three stairsteps of sin I have long since gone,
Three stairsteps of penance remain.
Slowly will I pace them year after year
And one day I will bask my greying old head
In a sun that never goes down.*

Dan Andersson was a poet faithful to his call. All his work was serious. He refused absolutely to write "wilderness" stuff, then a vogue as unreal as it was bloody and profitable. He survived by lecturing, mostly on Finnmarken superstitions. And, as he wrote in a letter at the start of 1920, he had his own world, "joy in being able to live and create." So, plagued by poverty and continual debt, he created the lyrics that made him great, by which he lives today in the hearts of all his people.

In *Esterlämnade dikter* ("Posthumous Poems") there are glimmers of joy in living, of love, and humble acceptance. For Dan Andersson had come to terms with himself in his last years, had found a way to light out of his darkness. Partly through his writing—especially his two novels, *De tre hemlösa* ("The Three Homeless") and *David Ramms arv* ("David Ramm's Inheritance"), au-

tobiographical only on a psychological level—and partly through his study of Indian wisdom, particularly the *Bhagavad Gita*, he won through to inner quiet, to peace. Restlessness and longings for far places, especially India, intensified in his last year, remained.

Music was the well-spring of his poetry. Nature's music, Finnmarken storms and gentle winds and rain, and the old lays he had learned from fiddlers there. A melody found, the words would follow. Thus in his Gräsberg garret, in a night of alternate fiddling and writing words, he composed *En spelmans jordafärd* ("A Fiddler's Last Journey"), possibly his best known poem, beautiful in melody and sorrowing thought, his own envisaged burial.—As from time immemorial, a coffin is borne through forests to Grangärde churchyard.—It ends:

*Over grass and houses grey flies the night, a
winged sigh:
Paling stars are twinkling feebly in the sky.
Down through wooded tarn and westward,
o'er the heath there moves a light,
Moves a song over lily-sifted mire.
The storm is rumbling black and white
And in foam round Härna Isle,
Waves are singing Desolation's misery.
Over black and angry waters, night makes music
while she prays,
For a fiddler and a dreamer is dead.*

Death shadows Dan Andersson's poetry as it did his life, as it does all life. But death in his rhythms can only be taken as the measure of his understanding of life in its deeper, metaphysical sense. In the end, "life's problem is still to be solved. Death has no problem," he has a dying man say in one of his *Posthuma noveller* ("Posthumous Stories"). After his painful struggle to be free of all dogma, even theosophical, the young inquisitor-poet had scuttled fear. He was on the way to wholeness, the *Highest*, on the threshold of a new phase in his creation. However dismal his outlook, however dark the moods that came swiftly, often at the height of

some hour of gaiety, driving him away from companionship, he remained creative, vibrantly living; the fount of his rare humor never failed, grimly ironic as it could be under provocation.

He was in the midst of moving to a little house in the woods just above Gönäs; his wife was pregnant, when he went to Stockholm a day earlier than originally planned, to confer about a London job with *Social Demokraten*, writing articles on London port life. And there in a small, mean room, newly fumigated for vermin, in the "bachelor

hotel" where he usually stayed, he was asphyxiated in the early hours of September 16, 1920. Dan Andersson, poet-minstrel, alone amid strangers, slipped quietly away to the "country of everlasting clearness."

*Goodnight, good rest I wish you,
O all you wandering men!
We sing no more, we say farewell—why care
If never we meet again!
I have sung a little something and poorly of all
That soon burns low yet burned with me,
But that love found there, no destruction knows,
Goodnight, good rest to you!*

(Epilogue—1920)

Caroline Schleef became interested in Swedish life and literature when she went to Sweden in 1924 as a Fellow of the American-Scandinavian Foundation to study social and labor conditions. She was formerly an Associate in the Department of Economics in the University of California and has also been a free-lance writer. Her translations of many of Dan Andersson's poems, Charcoal-burner's Ballad and Other Poems, was published in 1943 by the Fine Editions Press.

THE SWEDISH EMIGRANT

BY SADIE B. SECREST

WITH her possessions bundled in a shawl
Her children three, tight-clutching skirt and hand,
Now willingly she left home, kindred, all;
To join her husband, in a foreign land.

And often, when the prairie scorched with heat,
Wave after wave, more searing than the last,
She toiled from dawn till evening, shocking wheat;
Not reckoning the hours, as they passed.

And she, who had envisioned stately firs
Tall and serene, against a rocky hill,
Would close her eyes remembering; and still
Feel cool winds blow land-ward, from the sea.

ROSENBORG WITH SEA GULLS

BY THOMAS H. ENGLISH

Reprinted from The Emory University Quarterly

ROUND the sea king's palace the sea gulls fly;
Through the towers they wheel and pass.
In the gardens below the marguerites lie
Like sea foam upon the grass.

In the summer airs and the summer light
The gilded vane turns to the sea,
Where Christian fought his last great fight
Till it turned to victory.

Weary of war and the blood that was spilt,
From the battle homeward bound,
He sailed to the city that he had built,
The haven upon the sound.

Like masts of great ships the towers stood tall
On temple and mart of trade,
With Rosenberg's loveliest of them all,
The fairy castle his dreams had made.

Long ago King Christian put off his crown
To rest in Roskilde's fane,
But the sea-green spires of Copenhagen town
Yet tell of the royal Dane.

In the sea king's garden the sea gulls scream,
While the city roars like a surf,
And the towers of Rosenberg rise like a dream
From the marguerite sprinkled turf.



THREE CAREER WOMEN OF ICELAND

BY MEKKIN S. PERKINS

THE Treasurer of Iceland, like the Treasurer of the United States, is a woman. The Director of one of the most vital scientific bureaus in the country, the Weather Bureau, also belongs to the fair sex, as does the Curator of the National Art Gallery. No woman, however, has as yet received appointment to a cabinet post.

For the past twenty years Iceland has entrusted her Treasury to petite, vivacious Ásta Magnúsdóttir. This charming lady was elevated to her high office after a long and successful government career. Yet at the time of her appointment, the leaders of the feminist movement felt compelled to bring political pressure to bear on her behalf. They feared that, despite her obviously high qualifications, she might be passed over because of her sex.

Educated at the Catholic School in Reykjavík, Ásta Magnúsdóttir entered the government service August 2, 1910, as secretary to the Treasurer. For more than five years she was his sole assistant. As time went on, the work of the office increased, more employees were hired, and Miss Magnúsdóttir was appointed chief clerk. In this capacity she had the opportunity to know the responsibilities of that office from the ground up. When her appointment to the post of Treasurer came, she was thoroughly familiar with every phase.

The Treasurer of Iceland, a nation of some 150,000 persons, does not handle the huge sums that are handled by the Treasurer of the United States. Yet hers is a very responsible position. Many million krónur in cash and checks pass through her office daily: duties, imposts, and taxes of all kinds. The Icelandic government has one source of

revenue almost unknown in America, namely, the proceeds of state-operated enterprises. The most highly profitable of these are the liquor and tobacco monopolies, yielding many million krónur yearly.

Besides receiving all revenues due the Government, the Treasurer naturally makes all disbursements. One of the greatest of these in Iceland, as in America, is the national payroll. Although the number of government employees is comparatively small, the Icelandic national payroll includes many types of workers not found on the payroll of the United States. For instance, the clergy of the National Lutheran Church, district physicians, nurses and doctors in government hospitals, teachers in all schools from the grammar grades through the university, the personnel of the radio and telephone systems, the crews of government-operated steamships which serve the coastal regions, and the personnel of the tobacco and liquor monopolies.

In computing the salaries of government employees, an escalator clause has to be taken into consideration. This means that all salaries must be adjusted from month to month. Funds must also be withheld for taxes of various kinds, for health insurance premiums—as health insurance is compulsory—and for pensions.

The Treasurer is also charged with the handling of the cultural fund which of late years has been set aside to encourage writers, artists, sculptors, and other creative workers. Before the establishment of this fund, much talent went to waste for lack of the necessary financial means.

For the past twenty years brilliant



ASTA MAGNÚSDÓTTIR

Asta Magnúsdóttir has directed the manifold duties of the Treasurer's office to the satisfaction of all.

The post of Director of the National Weather Bureau is a most unusual one in any country for a woman to hold. Theresía Guðmundsson has held this high office in Iceland since 1946. She has thus earned for herself distinction as one of the world's three leading woman meteorologists. The other two are the Chief Meteorologist for Air in Finland and the Chief of the Weather Bureau at the Airfield in Iran.

A Norwegian by birth, Theresía Guðmundsson, during her student days at the University of Oslo, met a young Icelandic student who persuaded her to marry him and adopt his country for her own.

After taking a Bachelor of Science degree in geometry, physics, and astronomy at the University of Oslo,

Mrs. Guðmundsson accompanied her husband when he returned to his native land in 1929. Almost immediately on landing at Reykjavík, she received the offer of a position with the Icelandic Weather Bureau. This modest, fair-haired woman thus found herself suddenly confronted with the problems that naturally arise in combining a professional career with marriage, as well as with the difficulties of adjusting herself to life in a foreign land. Not the least of these difficulties at first was the Icelandic language itself. Few foreigners undertake to learn it. Mrs. Guðmundsson at once took it up in earnest. With scientific precision she has so well mastered the intricacies of its highly complicated grammar that she now speaks with the fluency of a native.

While holding down her position at the Weather Bureau, Mrs. Guðmundsson at the same time pursued her scientific studies and attended to her duties as a wife and the mother of two small children. By 1937 she was ready to return to Norway and take a degree in meteorology, the first woman to receive such a degree at the University of Oslo.

Back at her post in the Icelandic Weather Bureau, she resumed her position as forecaster and climatologist. This was the work for which she was trained, the work she loved.

When the offer of the highest administrative post in her field came, she was naturally pleased. However, at first she decided to decline the offer, preferring to remain a forecaster. But the leaders of the feminist movement, ever intent on advancing the members of their sex, protested vigorously. This they thought was an opportunity to prove that a woman could fill a scientific post of responsibility, and it was not to be passed up. In the end, Mrs. Guðmundsson yielded to their entreaties and accepted the challenge.

Since taking over this high office, she has proven her administrative ability beyond a doubt. Under her direction the Icelandic Weather Bureau has expanded its services and increased in efficiency.

Established in 1920 to handle weather forecasting for shipping and farming, by 1930 the Weather Bureau was also serving aviation, which had then just begun to function in Iceland. In 1946, when Mrs. Guðmundsson took charge, there was a staff of only twelve members, with offices in Reykjavík. This small staff was no longer able to handle all the work, for by that time Iceland had become an important center of world air traffic.

The new director at once realized that it was very slow, as well as inconvenient, for aviators using the airport on the outskirts of the capital to have to make a trip into the city at the last moment for their charts and weather data. This became more and more evident as air traffic at Reykjavík Airport continued to grow by leaps and bounds. To remedy the situation, Mrs. Guðmundsson in 1950 established a special weather station there.

In April 1952, at the request of the International Civil Aviation Association, of which Iceland is a member, Mrs. Guðmundsson also set up an Icelandic meteorological division at Keflavík Airport. This airport, situated at the extreme southwesterly point of Iceland, is operated jointly by American and Icelandic personnel. Through it passes most of the international air traffic taking the northern route between America and Europe. The new Icelandic staff cooperates with the American Bureau that was already in existence there. It handles forecasting for civilian air planes, while the American station serves military aviation.

A scientist at heart, Mrs. Guðmundsson does not enjoy the administrative



THERESIA GUÐMUNDSSON

duties of her present position. Yet she has performed them with the utmost efficiency. She has indeed justified the confidence placed in her by the feminist leaders of her adopted country. They are very proud of her.

They also have reason to be proud of Selma Jónsdóttir, Curator of the National Gallery of Art in Reykjavík. This smart, up-to-date young lady has a great many firsts to her credit. She was the first native Iclander to graduate in the history of art. When the first National Art Gallery opened its doors in 1950, she became its first Curator. She was the first of her countrymen to participate in an International Congress on the History of Art.

Born in the scenic Borgarfjörð region, the home of the famous 13th-century historian and poet Snorri Sturluson, Selma Jónsdóttir naturally inherited a love of both art and history. Combining these two favorite studies, she decided to specialize in the history of art. After a year and a half spent as art student at the University of Cali-



SELMA JÓNSDÓTTIR

fornia, she completed her education at Barnard College and Columbia University.

Miss Jónsdóttir's duties as Curator of Art consist in cataloguing the paintings and pieces of sculpture in the National Gallery, conducting correspondence with officials in foreign countries, and acting as secretary to the Icelandic Board on Exhibitions Abroad. In her official capacity, she has attended international exhibitions in which the Icelandic Gallery participated with from one hundred to two hundred paintings and works of sculpture by native artists. And she arranged the first special exhibit of the paintings of an Icelandic artist in the National Gallery in Reykjavík.

The Icelandic National Gallery owns about one thousand paintings and works of sculpture and secures others on loan for exhibition purposes when needed.

For the use of future historians in the field of art, Selma Jónsdóttir has started two valuable projects on her own initiative. The first of these is a file of all publications by or about Icelandic artists. This will be valuable source material as time goes on. The second is a list of all works of art in Iceland in the possession of private individuals. Such a compilation will not only be of interest to historians, but will also prove a great convenience when the purchase or loan of some particular picture or other work of art is to be made.

To compile such a list in a small country where art is new may not seem to be a great task. But it must be remembered that Icelanders are a patriotic race. They show their patriotism by patronizing native artists. Original paintings of Icelandic scenes have become favorite presents on special occasions, such as those later milestones in life, the fortieth, fiftieth, sixtieth birthdays, and so forth. There is hardly a home so humble that it does not display at least one small original painting. The homes of some well-to-do citizens have become veritable picture galleries.

The feminist leaders in Iceland are pleased with the achievements of these three career women in high government positions. They have not given up hope that some day a woman will receive appointment to a cabinet post.

Mekkin Sveinsson Perkins is a frequent contributor to the Review. She has also translated a great number of short stories from the Icelandic, both for the Review and the book Icelandic Poems and Stories, published by the Foundation in 1943.



Danish Information Office

THE ROYAL THEATER IN COPENHAGEN

"THE NATION'S DRAWING-ROOM"

BY POUL LINNEBALLE

Reprinted from the Danish Foreign Office Journal

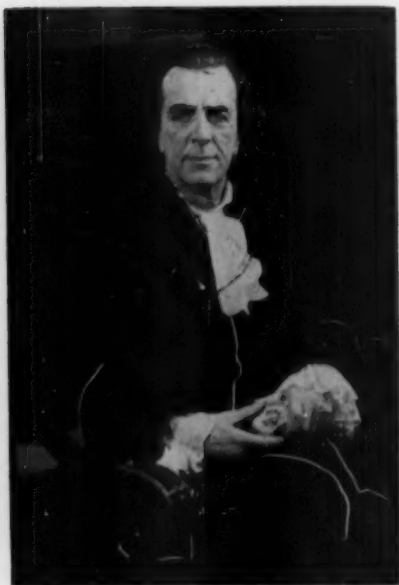
THE Royal Theater in Copenhagen is held in affectionate regard by Danes, even if it is no longer quite the focal point it used to be. To Copenhageners in the Romantic age it meant much the same thing as the temple at Jerusalem to the Israelites, a distinguished writer has remarked.

It is one of the oldest theaters in Europe, only a little less old than the Théâtre Français. Incidentally, "the house of Holberg" has been spiritually closer to "la maison de Molière" than to any other center of drama. But the Danish national theater differs from the French and other theaters in providing a home for no fewer than three arts: drama, opera, and ballet. This has frequently been a handicap in the day-to-day work, owing to the difficulty of fitting everybody in, but it has also resulted in fruitful interaction. For example, visitors will often remark on the

dramatic and mimic strength of the ballet and opera. Altogether, by its high traditions and general excellence the Royal Theater has become an integral and indispensable part of the national culture.

The combination of three arts, the characteristic feature that is at once its strength and its weakness, has made it a costly institution to maintain. But a small nation may justly take pride in the fact that it spends thousands a year on its national theater.

"The nation's drawing-room," King Christian X once called this temple of the arts, by which his Majesty (a theater-lover like most of his forebears) meant to say that it was the place where one spent one's leisure. It is also the place where the tired man or woman is shaken out of the daily routine and brought face to face with the problems of the time; or is transported by music



Danish Information Office

The great Danish actor
Poul Reumert as Tartuffe

and rhythmic motion into the realm of beauty which seems so far removed from the trivialities of daily life. A motley world of imagination concentrated within four walls.

Drama by its very nature is bound by language. Hence the prime importance of the Royal Theater has been in its service to *national* culture, and almost every Danish imaginative writer of note has been associated with it. Nevertheless it has made its contribution to international culture, in the first place, of course, by presenting the best of the world's drama, but also through performances given by its company and individual actors in other countries.

Denmark's record in this respect has been striking. Taken all round, her dramatic art has maintained a high standard (paradoxically, since the Danes as a nation are undemonstrative in language, facial expression, and gesture).

Perhaps an explanation is provided by the fact that a number of Danish actors have spoken other languages. The Romantic period can show two such examples. Both the brilliant character actor J. C. Ryge and the fine heroic performer N. P. Nielsen made successful appearances on the German stage.

In modern times, Poul Reumert (b. 1883) has appeared repeatedly in guest performances in France, and has even won acclaim for his wholly unconventional rendering of so classic a French character as Tartuffe. Anyone familiar with French respect for the traditional interpretation of the classics will appreciate what this means.

But Danish dramatic art can point to international successes in its own language. For example, in the late 1920's Johannes Poulsen (1881-1938) appeared with distinction in guest performances both in Holland and in France. And when the entire company from the Royal Theater appeared in Berlin before the war in 1939, in performances of Holberg's *Erasmus Montanus* and Schiller's *Maria Stuart*, the fastidious audiences of the German capital were completely won over—particularly by Bodil Ipsen's unforgettable Queen Elizabeth.

After the last war Mogens Wieth (b. 1919), the most versatile talent of the new generation, made a successful appearance as an English-speaking actor in a production of Ibsen's *A Doll's House* at the Lyric Theatre, Hammer-smith, London. Another Danish actor, Erling Schroeder, had earlier given guest performances in London.

Obviously, song and dance are more easily exported. The widely acclaimed success of the Royal Danish Ballet at Covent Garden during the summer of 1953 indicates a future for guest performances by the company in this increasingly popular art. But as a success it is by no means unprecedented.

The greatest name in Danish ballet is August Bournonville (1805-79), a man who because of his ethical as well as his artistic achievement is without parallel in the history of the dance. His training proper was gained in Paris, where he was profoundly influenced by world-famous celebrities like Gardel and Vestris. Later, he directed companies in Vienna (1855-56) and at the Stockholm Opera (1861-64).

Time has shown the vitality of Bournonville's work. The Danish ballet of today is still based on it. And although his compositions, romantic as they are, have not always been fully appreciated by his fellow-countrymen, they have come forward again in recent times and have been successful in other countries. Precisely, no doubt, because—in spite of or by virtue of his French-Swedish origins—he had a keen eye for and a skill in expressing something intrinsically Danish.



August Bournonville

Not all of Bournonville's talented pupils could stand unquestioningly the master's autocracy, the more so since it extended to their private life. The Danish theater thereby lost more than one valuable member, though in the process the name of Denmark gained handsome advertisement abroad.

It will be enough to mention the name of one who in her day was counted among the best: namely, Lucile Grahm (1819-1907). She was only fifteen when her teacher took her to Paris, where the great experience of her life was Marie Taglioni. She was soon celebrating triumphs in the master's ballets, and it was with her special gifts in mind that he arranged *La Sylphide*. But when, later on, she wanted to pursue her studies in Paris he opposed her wish, and it was only by allying herself with a member of the royal family that she managed to escape. Paris, Hamburg, St. Petersburg, and London were the scenes of her repeated triumphs, and from 1858 to 1875 she directed ballets at Leipzig and Munich. Lucile Grahm's performance of the Cachucha folk



Danish Information Office

*An old picture of the famous
Danish ballerina Lucile Grahm*



Danish Information Office

*The Royal Theater in Copenhagen, on a gala evening,
with the King and the Queen in their box*

dance was famous throughout Europe. A contemporary lithograph still conveys a little of the grace and charm with which she won the public's heart.

In our time, Adelina Genée-Isitt (b. 1878) has won fame abroad. This distinguished dancer and teacher was not a product of the national theater but made her reputation in London, notably as *prima ballerina* at the Empire Theatre and as president of the Royal Academy of Dancing. Her services have been recognized by the award of the D.B.E. (Dame of the Order of the British Empire.)

The one name that compares with Bournonville is Harald Lander (b. 1905). From 1932 and for nearly twenty years he led the Royal Danish Ballet,

raising it to full equality with the other arts. The chief sources of his inspiration were Russian and Spanish dancing. The repertory was extended and modernized, consistently with the preservation of the best tradition, and he took the Ballet for guest performances in France, Germany, Holland, and Sweden. Lander's latest and most integrated work, *Etude*, has been a brilliant success at the Paris Opera, and he has gained the unusual distinction for a foreigner of being appointed professor at the Académie Nationale de la Danse.

Opera shares its latent internationalism with ballet. In Denmark, it was comparatively late in getting its own personnel. In early days, actors were required to perform in musical drama

as well, though it is true that this did not make the same demands on vocal volume as modern opera.

A high-water mark was reached at the beginning of this century, when the management displayed brilliant initiative and was supported by many first-rate artists. At the head of this elite company was Vilhelm Herold (1865-1937), whose mellifluous tenor voice, combined with dramatic presence, won over the opera-going public at Covent Garden and in Germany and the United States.

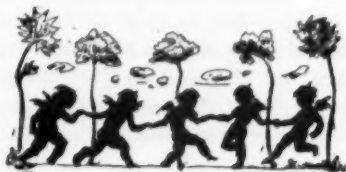
His contemporary and peer in musical and dramatic talent, the baritone Helge Nielsen (1871-1926) also sang at the London Opera, and many countries heard the resounding bass of Johannes Fønss (b. 1884). But the greatest and most sustained success was that of Lauritz Melchior (b. 1890), the Wagnerian tenor whose singing has placed him among the very best vocalists of his time and has won him undisputed leadership, first in Germany, and then mainly at the Metropolitan Opera in New York.

Of the leading singers in the Royal Opera today several have given guest performances abroad, including Else Brems, contralto, and Ruth Guldbæk, soprano (London), and the popular bass-

baritones Holger Byrding and Ejnar Nørby (Stockholm) and Paul Wiedemann (Bayreuth). The tenor Thyge Thygesen has traveled far and wide, appearing both at the Scala in Milan and at the Paris Opéra Comique, and having the distinction of singing the title part in the first performance of Haydn's *Orpheus and Eurydice*, at Florence in 1950.

Like the dancer and the singer, the stage producer is not bound by language. Two Danes have enjoyed international success in this field. The one who spent most time abroad, chiefly in Germany and America, was Svend Gade (1879-1952). Inspired by reformers like Max Reinhardt and Gordon Craig, he brought to the Royal Theater, in guest performances and after his return, a breath of internationalism. The imaginative Johannes Poulsen, influenced by the same masters, managed before his premature death to stage a spectacular production of Hugo von Hoffmansthal's *Everyman* in the vast open-air theater at Hollywood Bowl. Two producers still active, Christen Jul and Poul Kanneworff, have produced as guests in Britain and Sweden respectively, and since the war, Sam Besekow has become a Scandinavian rather than a Danish producer.

Poul Linneballe is a young Danish writer whose main field of interest is literature and the theater.



AT VÄRNAMO FAIR

BY CARL SNOILSKY

Translated from the Swedish by Signhild V. Gustafson

At Värnamo, 'twas at the fair,
One afternoon in spring
Young Per and Kersti plighted troth
With solemn change of ring.
Then each went off to lowly work,
As hopeful as could be.
"Six years from now we'll meet again."
Such was their brave decree.

And Per came to the parsonage.
He toiled as ne'er before.
His gain was this: they couldn't send
The parson's man to war.
And Kersti at the overseer's
Now learned to tramp new ways,
For women must wield harrow and plough
In Carol's war-like days.

They traveled in their wooden shoes
Hard labor's roughened way
And never touched a single crown
Or penny of their pay.
"In six years," so they always said,
"How different things will be.
Then we'll have saved enough to live
Beneath our own roof-tree."

And time went on eternally
With slow and snail-like pace,
And often months went by without
Their meeting face to face.
In these sad years no one inclined
To dance and play and sing,
But after waiting, dull and gray,
A seventh time 'twas spring.

With anxious bliss they burned, these two—
The maiden and the swain.
The newborn verdure smiled content,
Just bathed in spring-time rain.

And fragrance came from every field,
All gleaming was the sea;
The cuckoo from the forest called,
The lovers now were free.

The Swedish earth its poverty
Threw off: in raiment bright
It shone as though thru tears to give
The poor man new delight.
It spread along each ditch and field
Its colorful display,
As though no shot at Fredrikshall
Had pierced one winter's day.

At Värnamo, 'twas at the fair
The lovers were to meet.
To find each other in the throng
Was not a toilsome feat.
In trading and in buying now
Had come a sad decrease,
Although 'twas said the war-lords soon
Intended to make peace.

But parson's Per had money now,
And was so proud and pert,
And Kersti's savings roundly filled
The pocket in her skirt.
They sought a pretty, sheltered nook,
As happy as two birds.
They jingled with their hard-won coins
And whispered low these words:

"Now I am my own man at last,
My sweetheart"—so said Per—
"And father's long-forsaken hut
I'll hasten to repair.
My wages at the parsonage
To ninety crowns amount."
"And sixty here"—so Kersti said—
"We'll turn to good account."

"But listen, Per"—and Kersti's face
No longer held a smile—
"I do not like the sort of coin
That goes to make our pile.

War-money 'tis, whate'er that means—
I think the name is right:
To scrape this pile together took
A slow, unyielding fight.

"But Goertz's gods are stamped thereon—
'Tis only copper, Per,
With names so heathenish they give
Each Christian soul a scare.
If they but bore the image of
The king I'd be content.
Think, Per, if all our years of toil
For nothing have been spent!"

"A fool you are, my Kersti dear!
For here's what I've been told:
This is the mighty kingdom's coin,
Worth silver, yes, and gold.
King Carl is this brave warrior with
The lion at his side;
All ready for the fray is he,
Our nation's joy and pride.

"Of course, 'tis right good money, dear,
And you need have no dread!
The crown would not use guile and fraud
To steal the poor man's bread.
Come now and let us gaily go
To buy our little nest—
Both pot and ladle, lass of mine,
A cow first, last and best!"

Amid the turmoil of the fair
They wandered hand in hand
And bargained blithely as they weighed
The wares on every stand.
Then thru the hum a well-known voice
Cut clear—and all was still—
But Per and Kersti gave a start:
The tidings must be ill.

In coat with polished buttons bright,
With nose official red
And rasping voice, the sheriff came
And silence o'er all spread.

He straightened out a printed sheet,
And quickly in a ring
The wondering peasants gathered round
To hear the dread, new thing.

It was a royal letter filled
With *since* and *inasmuch*,
Conveying in the briefest terms
A message that was such:
The copper coin which yesterday
Was worth more than its face
Now went for nothing. Sad to say,
But such was now the case!

A doom so dire at first was more
Than Kersti understood;
The letter closed: "Your gracious queen"—
For sure the queen was good!
The queenly grace was clear to Per,
Who stood there stark and pale:
"Ah, no, our efforts here, poor girl,
Are all of no avail."

At Värnamo, 'twas at the fair,
When eventide was nigh,
A pair of lovers arm in arm
In sorrow wandered by.
The lovely dream now fading Per
With bitter smile beheld.
The streaming tears from Kersti's eyes
Into her apron welled.

Amid the flowers of a field
A restful seat they chose;
Behind the dark blue trees the day
Withdrew in shimmering rose.
Between the pines they saw the smoke
From someone's lighted hearth—
Alas, the hope of home delight
No longer lit their path!

A sorrowing cuckoo overhead
Sighed out his hopes and fears,
And in her striped apron hid,
Poor Kersti shed new tears.

And yet like all who heard the bird,
She also found relief:
He mingled in his song a note
Of patience with his grief.

Her stalwart lover gently slipped
His arm about her waist,
And uttering tender words to her,
His failing courage braced.
As mild as moonbeams on the sea
His words were to his bride:
"When earthly law and justice fail,
Still God is on our side!

"We have our health and two strong arms
And courage warm and bright.
'Tis all we need! And now let's both
Begin again the fight.
We'll work and save until that spring
When we've enough to pay
The pot, the ladle and the cow
We could not buy today."

Thus many a strong and hopeful word
Young Per to Kersti said,
Until at last she dried her tears
And raised her pretty head,
And asked with eyes alight with love
And faith, in tone so sweet:
"Six years from now then, shall we say,
At Värnamo we'll meet?"

Carl Snoilsky (1841-1903) ranks among the foremost of Sweden's poets of the last century. Many of his poems deal with the life of the common people and with social reforms. Värnamo, the setting of the present poem, is a town in southern Sweden which is famous for its annual fairs.

SCANDINAVIANS IN AMERICA

Two contingents of the Royal Danish Navy were in New York in June to take over two mine vessels transferred to Denmark under the American Military Aid Program. One vessel, which was named *Beskytteren*, was placed under the command of Commodore N. F. Z. Jessen, and the other ship, *Vindhunden*, was transferred to the command of Commodore I. Westergaard. Each contingent comprised about 63 officers and men.

The well-known Danish conductor Erik Tuxen on May 4 flew to Argentina, where he was to lead the Argentine Symphony Orchestra in four concerts. Carl Nielsen's *Fifth Symphony* was on the program.

C. Arild Olsen has become the first layman to be named head of a major division of the National Council of the Churches of Christ in the U.S.A. As the new executive secretary of the Council's Division of Christian Life and Work he succeeds the Rev. Dr. Roswell P. Barnes, who has been named Associate General Secretary of the National Council. Mr. Olsen is a former president of Grand View College of Des Moines, Iowa.

Dr. Viggo Starcke, member of the Danish Folketing and leader of the Justice Union Party, arrived in New York on March 30 for an extended lecture tour. The trip was under the auspices of the Robert Schalkenbach Foundation, the publishers of the works of Henry George.

Professor Thorkild Kristensen, former Danish Minister of Finance, arrived in the United States in early May for a nation-wide lecture tour, which also included a number of conferences at several of American universities.

Professor Harald Ingholt of Yale University has been awarded the Syrian Merit Decoration, First Class, as an official recognition by the Government of Syria and its scientific institutions of his efforts in the excavations at Hama and Palmyra.

Birger Sandzén, the noted Swedish-American artist, died June 19 in his home in Lindsborg, Kansas, at the age of 83. He had been professor of aesthetics and painting at Bethany College, in Lindsborg, from 1894, the year of his arrival in the United States from Sweden, until 1945 when he retired. A prolific painter and lithographer, he is best known for his oils and drawings of America's Southwest. He exhibited in many cities in the United States and in Europe, and his art is represented in the National Museum in Stockholm, The Art Institute in Chicago, the Library of Congress in Washington, and other public and private galleries.

A watercolor painting by the late Prince Eugen of Sweden has been presented to the Metropolitan Museum of Art in New York. The donor is Leo W. Wilkens, a New York business man of Swedish descent. The painting, entitled *The Rainbow*, was executed in 1915.

Nils K. G. Tholand in March was elected President of the Swedish Chamber of Commerce in New York. He succeeds Alex J. Pagel, who held the post for two years. Mr. Tholand has introduced the use of sponge iron in American industry and has pioneered the development of iron and other metal powders in the powder metallurgy industry.

Two internationally known Swedish economists, Bertil Ohlin and Gunnar Myrdal, received honorary degrees on

June 1 at Columbia University's combined commencement exercises and bicentennial convocation. Mr. Ohlin is professor at the Stockholm University School of Business. He is the leader of the Swedish Liberal Party, and was Minister of Commerce in 1944-45. As an economist he has specialized in international trade and monetary policies. Dr. Myrdal was for many years professor of economics at Stockholm University, and since 1947 he has been Secretary-General of the United Nations Economic Commission for Europe, with headquarters in Geneva. He was Swedish Minister of Commerce in 1945-47, and is also the author of *An American Dilemma*, an important study on the negro in the United States.

Willard Widerberg, who was honored by President Eisenhower as "The Teacher of the Year," is of Swedish and Norwegian descent. He was named "Teacher of the Year" by *McCall's Magazine* in cooperation with professional educators.

Dr. Andrew Hilén Jr. of the University of Washington recently received a grant from the Guggenheim Foundation which will enable him to continue his study of Longfellow's debt to Scandinavia. He is the author of the book *Longfellow and Scandinavia*, published a few years ago.

Nordstjernen, the well-known Swedish-American newspaper in New York, in early May passed into the dual ownership of Gerhard T. Rooth and George P. Johansen, the former sole owner. Mr. Johansen will continue as Chairman of the Board and co-publisher, while Mr. Rooth will be President and Editor-in-Chief.

Professor Frank G. Nelson of Long Beach State College has made a new translation of Henrik Ibsen's play *The Pillars of Society*. The play, in Dr. Nel-

son's translation, was staged last March by students at this California college under the direction of W. David Sievers.

Knut Ramberg, a reporter on the Norwegian newspaper *Lillehammer Tilskuer*, has received the \$1500 Jean Tennyson Award, donated by the noted American singer, Jean Tennyson. Mr. Ramberg will come to the U.S. this fall to study American newspaper ethics.

A carefully selected group of books representing the outstanding trends in Norwegian book design since the end of World War II, is touring the United States and is being displayed in a number of outstanding university and public libraries.

The exhibit consists of eighty-five different titles in 102 volumes and represents signal achievement by the Norwegian book production industry in the last eight years. The books were selected by the Norwegian Committee for *Nordisk Bokkunst*, and the basis of the selection was excellence of technical construction and design, with content considered only in so far as the design reflected it. All books had to be designed and manufactured in Norway, although the content did not have to be entirely Norwegian.

The exhibit opened in June in the Margaret I. King Library of the University of Kentucky, an institution which has the outstanding collection in the field of the graphic arts in the Middle West and South. Subsequently it will go to the following libraries: August-September: Milwaukee Public Library; October: University of Wisconsin Library; November: University of Kansas Library; December: University of Colorado Library; January 1955: University of Washington Library; February: University of California; March: University of North Carolina Library; April: Hartford Public Li-

brary; May: University of Minnesota Library.

A catalog has been prepared through the courtesy of some of the more important Oslo publishing firms. Copies are available to anyone who sends ten cents in stamps to cover mailing and handling charges to the Gift and Exchange Section, University of Kentucky Libraries, Lexington.

Charles Ulrick Bay, the former American ambassador to Norway, and his wife have made available a \$1500 scholarship to be awarded to a Norwegian journalist for study and travel in the U.S.

Dr. Finn Bronner, Norwegian-born Professor Emeritus of Comparative Anatomy, Dental Morphology, and Occlusion at New York University College of Dentistry, died on April 12 at the age of 66.

Colonel Bernt Balchen, the famed polar aviation specialist with the U.S. Air Force, on May 17 received an Honorary Doctor of Science degree from the University of Alaska in Fairbanks.

Ambassador Hans Engen, Norway's permanent representative to the United Nations, in May was named rapporteur by the Economic and Social Council to correlate and study information on slavery and similar practices in various countries.

Scandinavian Airlines System early this summer won the "Blue Ribbon" for Atlantic commercial aviation when the SAS Cloudmaster *Vidar Viking*, piloted by Swedish Captain Olof Khula, flew from Prestwick to New York in 11 hours, 7 minutes, without landing. SAS recently received a license to fly the trans-polar route from Los Angeles to Copenhagen via Greenland, and will institute passenger service this fall.

The Nina Grieg Ladies' Choir of Minneapolis left in early June for a concert tour of Norway. Mrs. Signe Fossum Lillejord is the Director of the choir, and its president is Mrs. Melvie Angle.

The University Playhouse of the University of Washington in June presented *The Wish* by the Icelandic dramatist Jóhann Sigurjónsson. The play, which has never before been shown in America, was directed and staged by Sherry Selfors. The play was originally written by Sigurjónsson in Danish and later translated into Icelandic. The present translation into English from Icelandic is the work of Jakobina Johnson.

North Park College in cooperation with the Swedish Cultural Society of Chicago presented a series of lectures on "Swedish Life and Culture" from June 29 to August 17.



THE QUARTER'S HISTORY



DENMARK

KING FREDERIK and Queen Ingrid at the end of March paid the first official visit to Sweden by the royal couple since Gustaf VI Adolf, Queen Ingrid's father, became King of Sweden. A gala dinner was given at the Royal Palace in Stockholm on March 24, at which time King Frederik took the opportunity to stress the importance of the recently founded Nordic Council. He called it a milestone in Scandinavian cooperation which is aimed at further cementing and expanding a collaboration that is well-nigh unique in the world. In his response of welcome King Gustaf Adolf recalled also that the establishment of the Nordic Council was due to Danish initiative.

PRESIDENT ASGEIR ASGEIRSSON of Iceland and his wife paid an official state visit to Denmark April 5-7. Elaborate and festive preparations were carried out during the visit. The presidential couple were welcomed by King Frederik and Queen Ingrid who boarded the Icelandic vessel *Gullfoss* at her arrival in Copenhagen. Hearty words were spoken at the State Dinner in the evening by King Frederik and President Asgeirsson.

King Frederik said that the reception given the President of Iceland and his wife "in this place which for centuries has been the seat of the Danish State will, I hope, be regarded as a symbol of the mutual respect and confidence of our two independent Nordic nations and of the feelings of friendship which form the basis for our relations."

President Asgeirsson responded in

equally hearty words: "I can assure your Majesty that nothing which has happened in the unavoidable order of developments has in any manner affected the Icelanders' warm feelings for the Danish Royal House. Above everything else we recall the message of felicitation which was received from King Christian X at Thingvellir on June 17, 1944, on the re-establishment of the Icelandic Republic. We bent our heads again in veneration for the Good King who was a shining light to our people during the dark years. King Christian was to the world an unforgettable example. The heroic resistance of the Danish people against military power evoked our admiration. Denmark's liberation was hailed in Iceland as one of our greatest days."

THE NORTH ATLANTIC TREATY Organization was five years old on April 5, in which connection both Prime Minister Hans Hedtoft and Foreign Minister H. C. Hansen spoke over the Danish radio. Premier Hedtoft said inter alia: "If we attempt to evaluate today the results of the North Atlantic Pact, we have first and foremost reason to point to the greater military security which western Europe today can feel against the possibility of an attack. It was NATO's most important and most pressing task to create this in 1949. Today, as before, there is reason again to stress the fact of NATO's defensive character, not because we ourselves need that assurance but because the opponents of the Pact continuously attempt to create doubt thereof."

Foreign Minister H. C. Hansen sent the greetings of the Danish Government to Foreign Minister Georges Bidault of France and "the best wishes for the future of our Atlantic Community," saying that the conferences

between East and West now initiated are a result of the common resoluteness and strength of the Atlantic nations. "Therefore," the message concluded, "we will maintain this resoluteness and that strength finally to realize our wishes for lasting security and peace."

DEFENSE MINISTER Rasmus Hansen reported on April 8 to the parliamentary Foreign Affairs Committee with reference to negotiations with the NATO Military Command on the work of extending construction of the two Jutland air bases at Tirstrup and Vandel.

A communiqué issued after the meeting said that negotiations were conducted with the NATO Military Command about the extent it would be practical to construct the two air bases which are being financed within the framework of the joint construction program.

SHAPE, the declaration says, has submitted its proposal for such a modified construction program to be jointly financed, and the Government has had no objections to that proposal which is in accord with the position taken by the Government.

KING FREDERIK and Queen Ingrid made a state visit to the Netherlands in late April. They were received by Queen Juliana and Prince Bernhard in Amsterdam on April 26, and also visited The Hague, Rotterdam, Aalsmer, and Hilversum. Wherever the royal couple went the people of Holland demonstrated their friendship for Denmark. Foreign Minister H. C. Hansen accompanied the King and the Queen on the trip.

DENMARK has become the third country to ratify the Convention drawn up by UNESCO for the establishment of a European Organization for Nuclear Re-

search. The other two are the United Kingdom and Switzerland.

The Convention was approved in July 1953 and since then has been signed by 12 European member states of UNESCO — Belgium, Denmark, France, the Federal Republic of Germany, Greece, Italy, the Netherlands, Norway, Sweden, Switzerland, the United Kingdom, and Yugoslavia. It will come into force when ratified by seven states with total contributions amounting to 75 per cent of the research organization's budget.

The European Organization for Nuclear Research was set up last year to proceed with the construction of an international laboratory for nuclear research near Geneva and to develop co-operation between existing laboratories in theoretical studies. The research will be of a non-military nature and none of it will be secret.

NEWS HAD IT on April 30 that at least four large foreign aircraft circled low over Copenhagen and the Sound during the night between April 28 and 29, lighted and with landing lights blinking. They did not respond to radio call from Kastrup Airport and eventually disappeared in a southerly direction. Unknown aircraft had also been observed over Swedish territory.

It was understood that inquiries were made. Defense Minister Rasmus Hansen said that the flights had naturally caused some unrest and must of course lead to measures to make sure that nothing similar can happen in the future.

THE DANISH CROWN JEWELS and the Royal Regalia of the Realm which may be seen at the Rosenborg Palace in Copenhagen, have been installed in new glass cases under arrangements that provide even greater measures of security. The collection is worth millions, if indeed its value can be meas-

ured in terms of money. For instance, the crown of King Christian IV is considered the most perfect specimen in the North of renaissance art. In the Knights' Hall of the palace is shown the crowning raiment worn by Danish Kings and Queens down through the ages.

THE DANISH PUBLIC was somewhat stunned by the new modernistic United States Embassy building in Copenhagen, which was opened on May 27. Mainly constructed of glass, the building cost \$1,000,000 and took two years to build. It will house the offices of the Foreign Operations Administration, press and film sections, a library, and an auditorium, in addition to the embassy offices. The chief architect was Ides van der Gracht, who is in charge of the U.S. building program in Northern Europe. He was assisted by the Swedish architect, Anders Tengblom, and two Danish architects, Erik Herløw and Jørgen Juul-Møller.

THE SCANDINAVIAN FOREIGN MINISTERS met in Copenhagen in early May. At this semi-annual routine meeting the following were present: H. C. Hansen of Denmark, Halvard Lange of Norway, Östen Undén of Sweden, and Envoy Sigurður Nordal representing Iceland. On the agenda was the economic cooperation among the Northern countries and United Nations questions of joint interest. The meeting also dealt with the plans for the establishment of a Scandinavian hospital in Korea, in connection with which a joint secretariat is to be set up, probably in Oslo. Also discussed was the question of East German relations in view of the Soviet Russian proclamation of March 26, 1954, in which the U.S.S.R. recognizes the sovereignty of East Germany. It was revealed that none of the governments represented at the meeting in-

tends to recognize East Germany as a sovereign state.

THE DANISH-SWEDISH Labor Convention has been extended to Norway and Finland and since July 1 any citizen of Denmark, Finland, Norway and Sweden is able to work in any of the Nordic countries without working papers. Similar privileges for business people are in preparation.

MAY 4TH MARKED the 40th Anniversary of the initiative taken by the late Alexander Foss to establish the Danish American Society and the Denmark-America Foundation to cooperate with the American-Scandinavian Foundation in New York, established four years earlier through the endowment by Danish-born Niels Poulsen. It was recalled that H. P. Prior was the first president of the Society. Its present head is Supreme Court Attorney Viggo Carstensen.

During the first 25 years up to the second World War, the Danish American Society had granted 195 fellowships; during 1953 the number reached a total of 371 Fellows and Trainees. During the 40 years, a total of 2,455 such have been to the United States—2,260 since the end of the war.

A POLITICAL PARTY has been formed in Greenland—the first ever—and is called the Progressive Party. A committee of five members is to work out proposals for its by-laws. Greenland was again in the news recently when it was revealed that the Danish Government has earmarked well over a million kroner for the construction of churches in Greenland during the next five years.

A NEW 10-KRONER NOTE has been issued in a different size by the Danish National Bank to replace the old one, because blind persons complained they could not distinguish between the 5- and 10-kroner bills.



KRISTINN GUÐMUNDSSON
FOREIGN MINISTER OF ICELAND



ICELAND

PRESIDENT and Mrs. Asgeirsson made a state visit to Denmark, Sweden, and Finland during April. They were accompanied by the Foreign Minister, Dr. Kristinn Guðmundsson, several members of the President's staff, and representatives of the press. The voyage to Copenhagen and back was made on the *Gullfoss*.

Wherever the presidential couple went, they were received with royal splendor and the people of the countries visited demonstrated their warm friendship for Iceland. Not only the speeches made by the heads of the

Scandinavian states on these occasions, but also the editorials and the general participation of the public confirm that the visit was a great success and served to strengthen the bonds that tie Iceland to the rest of Scandinavia.

Norway was, of course, to have been included in the President's itinerary, but the official visit had to be canceled because of the death of Crown Princess Märtha. However, Mr. and Mrs. Asgeirsson went to Oslo to attend the funeral.

A NEW AGREEMENT between the Icelandic and the United States Governments concerning the defense of Iceland was concluded in May after long negotiations. The principal changes from the old agreement are that Ameri-

can construction companies will discontinue their work on the defense installations and will be replaced by Icelandic contractors. It was revealed that construction, principally at Keflavik Airport, will continue through 1955, and that construction of a special harbor to serve the airport is under consideration.

EDWARD B. LAWSON, American Minister to Iceland, has been appointed Ambassador to Israel and has left Iceland for his new post. Mr. Lawson was in Iceland for over four years and became very popular with the Icelanders for the understanding and friendship he showed them on all occasions. Before Mr. and Mrs. Lawson left Reykjavik, the Icelandic American Society sponsored a farewell dinner where Mr. Vilhjalmur Þór presided. The principal address was given by Mr. Bjarni Benediktsson, Minister of Justice, who was Foreign Minister during most of Mr. Lawson's term in Iceland.

A FINNISH TRADE EXHIBITION was held in Reykjavik during May and drew no less than 20,000 people. The opening ceremony was attended by the Finnish Minister of Trade, Penna Tervo, and both Finnish and Icelandic dignitaries. In connection with the exhibition Finnish musicians appeared with the Reykjavik Symphony Orchestra performing music of Finland.

THE NEW FERTILIZER PLANT has been formally dedicated and is in full operation. President Asgeirsson laid the cornerstone of this largest industrial enterprise in Iceland, which was built in only two years at the cost of 120 million Icelandic krónur, much of it Marshall aid.

THE FISHING LIMITS have been in the news again, this time because the Icelandic patrol vessels have arrested several Icelandic and foreign trawlers for

fishing inside the limits. One trawler, a Belgian, was caught only after being shot at when he gave the patrol vessel a chase and tried to escape. All the captains were given heavy fines. At the same time, the Council of Europe has shown interest in the case of the Icelandic fishing limits and has decided to put it on its agenda.

THE TRADE SITUATION has been generally good with all Icelandic export products selling at fair prices. New trade agreements have been signed with Western Germany, Romania, and Sweden, and a new agreement with Russia is expected. There is an abundance of work in Iceland and in some fields a shortage of labor. Building activities are at a peak.

THE SPRING AND EARLY SUMMER are usually the peaks of the season for music and drama in Iceland, because it is then that foreign artists usually visit the country. Last spring was no exception. Among the visitors were a quintet from the Philadelphia Orchestra, the promising Icelandic-Danish cellist Erling Blöndal Bengtsson, who is currently teaching at the Curtis Institute in Philadelphia, and the Metropolitan star Blanche Thebom, who was warmly applauded at her concert.

Other visitors included a large Swedish company making a film of the novel *Salka Valka* by Halldór Kiljan Laxness, Mr. Hal Linker, who is still improving his picture *Sunny Iceland* and several other film groups, including one from the U.S. Air Force.

THE SECOND SCANDINAVIAN swimming contest has started, and the Icelanders determined to defend the title they obtained in winning the first competition. The idea is to have as many individuals as possible swim 200 meters, and the very first morning the contest was on, President Asgeirsson did his duty by

covering the distance easily, and shortly afterwards the Mayor of Reykjavík duplicated this performance.

THE BANK OF ICELAND has announced that it is going to give every school child in the country a savings book with 10 krónur in it. It is hoped that this scheme will encourage savings, and it probably will.

THE CANADIAN GOVERNMENT has sent two specialists to Iceland to learn how to treat eider-down. The intention is to teach the Canadian eskimos to use the down.

EINAR JÓNSSON, the distinguished sculptor, was 80 years old in early May. It has been announced that a book with pictures of his sculptures and paintings will be published later in the year.

GUNNAR GUNNARSSON, the author, was 65 in May. He has completed a short novel called *Terra Infirma*, due to be published in the fall.

A NEW RECTOR of the University of Iceland has been elected. He is Dr. phil. Þorkell Jóhannesson, professor of history. He succeeds Dr. Alexander Jóhannesson.



NORWAY

CHURCH BELLS tolled and guns boomed a last salute on Wednesday, April 21, as Crown Princess Märtha of Norway was entombed in the royal crypt below Oslo's ancient Akershus fortress. Several hundred thousands of hushed Norwegians and some 3000 Royal Guardsmen lined the route of the funeral procession from the Royal Palace to the Oslo Cathedral, and thence to Akershus, where the Crown Princess will rest in a sarcophagus near that of the late Queen Maud.

Before the funeral procession there was a simple ceremony in the chapel at the Royal Palace, at which were present: King Haakon of Norway and Crown Prince Olav, King Frederik and Queen Ingrid of Denmark, King Gustaf Adolf and Queen Louise of Sweden, King Baudouin of Belgium, and the Duke of Gloucester, representing Queen Elizabeth of England.

In the Cathedral the royal mourners were joined by President Ásgeir Ásgeirsson of Iceland, Prime Minister Tage Erlander of Sweden, Prime Minister Hans Hedtoft of Denmark, and members of the diplomatic corps in Oslo. Also attending the ceremony were the Presidium of the Norwegian Storting, the Cabinet, Justices of the Supreme Court, and representatives of Norway's universities.

Throughout the nation, hundreds of thousands listened silently to the Oslo ceremonies as transmitted over the Norwegian Radio. The popular Crown Princess was also eulogized in memorial addresses delivered in every school in Norway, and at services in the churches of Norway and seamen's churches abroad.

THE THREE SCANDINAVIAN Prime Ministers met in Oslo during the latter part of April to discuss a number of questions relating to closer economic cooperation among their countries. Some of the problems dealt with were

those first broached at the Swedish-Norwegian conference held not long before in Stockholm.

THE NORWEGIAN Federation of Labor and the Norwegian Employers' Federation in May reached agreement on recommendations for a 2-year renewal of all wage contracts expiring between January 1 and June 1 of this year. The joint proposals, which cover 470 contracts affecting some 170,000 union members, were promptly submitted to workers and employers throughout the country, and were approved with large majorities.

SEVERAL CHANGES were made in the Norwegian Cabinet at the end of May. Erik Brofoss, Minister of Commerce, who has been a member of the Cabinet since November 1945, was permitted to retire, at his own request. Defense Minister Nils Langhelle was appointed to succeed him as head of the Commerce Ministry. Kaj Knudsen, Minister of Justice, took over the Department of Defense, while Supreme Court Attorney Gustav Sjaastad was appointed to be the new Minister of Justice.

NORWEGIAN SCIENCE made a notable advance early this summer with the opening of the new Solar Observatory at Harestua, some 20 miles north of Oslo. First of its kind in the world, it comprises two coordinated units, an observatory for radio-astronomy and another for optical astronomy. The objective of the new observatory is to obtain a better understanding of solar phenomena, especially variations in sun spots. The Solar Observatory is situated on a wooded hill, about 2000 feet above sea level, where the air is exceptionally clear.

The project was launched in 1950 on the initiative of Professor Svein Rosse-land, director of the Norwegian Astro-

physical Institute in Oslo. The cost of the buildings, instruments, and roads, totaling one million kroner, was financed by various government-subsidized research institutes, as well as private individuals and organizations, and the Norwegian Broadcasting System.

THE UP-AND-COMING West coast shipping port of Haugesund observed its 100th anniversary this summer. The event was marked with a series of celebrations and festivities, starting on May 23 and extending to September 15.

NORWAY'S LARGEST aluminum plant, located at Sunndalsøra in the western province of Møre og Romsdal, started operations in early April. The opening took place half a year earlier than originally estimated and less than three years after the project was approved by the Storting. Financed with the assistance of a U.S. loan, the 250 million kroner electrolytic smelting plant will have an initial production of 40,000 tons a year. It may eventually be stepped up to 50,000 tons without additional facilities. At present Norway's aluminum output is about 52,000 tons a year.

OSCAR MATHISEN, Norway's famous world speed-skating champion, died in April at his home in Oslo. He was 65 years old. Bettering world speed-skating records 14 times, on all distances, he won five world championships, three European, and six Norwegian titles.

A NORWEGIAN-ETHIOPIAN friendship society has been formed in Oslo. A similar club is being established in the Ethiopian capital of Addis Ababa.

ON THE OCCASION of the 100th anniversary of the first Norwegian railroad, *Hovedbanen*, the Norwegian Post Office has issued a set of three commemorative postage stamps, in the values of 20, 30, and 55 øre. The anniversary it-

self is celebrated on September 1, but the stamps went on sale as early as April 30.

As part of the centenary program, a 5-car exhibition train, with a 46-seat motion-picture car, began a nationwide tour with stops at all major railway stations. On its return to Oslo, the train will be part of the main railway exhibition to be held at Framnes from September 1 to 28. Aboard the exhibition train, the development of the Norwegian railway system since 1854 is demonstrated with movies, photo montages, and models of locomotives, cars and other rolling stock. Other exhibits deal with construction, electrification, safety measures, workshops, passenger and freight service, and railway personnel.

THE FIRST PASSENGER aircraft in the world to fly over the geographic North Pole, Scandinavian Airlines System's DC-6B *Leif Viking*, landed in Tokyo on May 25 after a successful flight from Stockholm. When passing exactly over the Pole at an altitude of 6,000 ft. the aircraft dropped an SAS flag on the icy wastes in commemoration of the occasion.

The SAS Cloudmaster, which was piloted by Captain Michael Aschim, of Norway, assisted by a Danish and a Swedish Captain, carried a replacement group of 35 Norwegians for the Norwegian Field Hospital in Korea. *Leif Viking* was the fifth SAS aircraft to traverse the Arctic regions, although the previous ones have chosen a route close to the magnetic North Pole.

AN ANCIENT GOLD BRACELET, weighing 73.7 grams, and believed to be about 3000 years old, was unearthed this spring at Sveio near Haugesund. It is the only bracelet of its kind ever found in Norway.

A COURT AT KIRKENES, in the northernmost province of Finnmark, in May convicted five Norwegians for spying for the Soviet Union. Two received jail sentences of four years and two were sentenced to two years of imprisonment. The fifth member of the Soviet spy ring escaped a jail sentence because of the statute of limitations. The court also ordered the five Norwegians to pay a total of 24,900 kroner to the Government treasury, corresponding to the amount of money they admitted having received from the Soviet Union for their espionage activities.

All were found guilty of spying on civilian and military establishments along the border adjoining the Soviet Union. The star witness for the prosecution was a former Soviet intelligence officer, Lieutenant Gregori Feodorovich Pavlov, who fled to Norway last year seeking asylum as a political refugee.

INGOLF SCHANCHE, one of Norway's leading actors for more than a generation, died in Oslo in April, nearly 77 years of age. Another famous actor, Harald Schwenzen, also succumbed during the same month, at the age of 59.

PROFESSOR WILHELM KEILHAU, for more than three decades one of Norway's most prominent political economists, died in Oslo on June 9 at the age of 65. Dr. Keilhau was Professor of Economics at the University of Oslo since 1934. He served as chairman of the Norwegian Monetary Delegation to Washington in 1943 and at Bretton Woods in 1944, and was a member of the Norwegian delegation to the Reparations Conference in Paris in 1945. Among his many books were *Private and Public Planning*, *Norge og Verdenskrigen*, and the last four volumes of *Det norske folks liv og historie*, the standard work on the history of Norway.



SWEDEN

THE SWEDISH and Norwegian Premiers and two other Norwegian and six Swedish Cabinet Ministers met in Stockholm on March 29-30 for top-level discussions. Questions on the agenda included the extension of the Swedish-Norwegian transit route in the Trondheim district—of special importance in case of an emergency—, joint power projects and a series of other problems in the field of economic collaboration between the two countries.

According to the official communiqué issued after the meeting, one of the major topics was the continued development of Norway's water-power resources. It was understood that Sweden should receive additional supplies of electric power and should also take part in financing the scheme. Further deliberations are to be held when the necessary investigations have been made.

As regards the Trondheim route, the parties agreed on the desirability of creating facilities for an increased Swedish transit traffic. Although nothing is said to the effect in the official communiqué, it is known that the possible alternatives include the building of a new oil harbor in the Trondheim Fjord and the reinforcement and electrification of the single-track railway linking Trondheim with the Swedish province of Jämtland. The project will be studied by special delegations.

On the agenda was also the concession applied for by the Swedish Boliden Mining Company for prospecting copper ore in the Kautokeino district in Northern Norway. The deliberations further dealt with the planned expansion of Sweden's production of nitrogenous fertilizers. This expansion is re-

ported to have caused some concern in Norway, which is Sweden's largest supplier in this field. Negotiations are also reported for placing a Norwegian Kr. 50,000,000 loan in Sweden.

KING GUSTAF ADOLF and Queen Louise were hosts to the King and Queen of Denmark at the end of March. It was the first official visit to Sweden by King Frederik and Queen Ingrid since her father had ascended the Swedish throne. A gala state dinner was given at the Royal Palace in Stockholm on March 24, at which both Kings in their speeches praised the ever increasing Scandinavian cooperation and the recently established Nordic Council.

THE FIRST VISIT ever made to Sweden by the head of state of Iceland took place April 22-24, when President Asgeir Asgeirsson and his wife were in Stockholm as official guests of King Gustaf Adolf and Queen Louise. In his welcoming speech at a gala dinner, the King recalled his visit to Iceland in 1930, when the Icelandic Parliament, by far the oldest national assembly in the world, celebrated its 1,000th anniversary. The Swedish monarch also paid tribute to the old and rich, genuinely popular literature of the "Saga Island." President Asgeirsson observed that "the first chapters of Swedish history would have been rather thin without Snorri Sturluson and other Icelandic history writers. . . . If any group of nations has come close to solving the problems of our time, it is, in my opinion, the Nordic countries. We tried the Kalmar Union (beginning in 1397), which was the only time that Sweden and Iceland have had the same ruler. We have also tried various two-nation unions, but we have ended up as five free nations."

The program included a visit to the National Historical Museum in Stockholm, where the President was chal-

lenged to try his skill in reading old rune stones. Following a visit to Finland, President Asgeirsson and his wife returned to the old Swedish university town of Upsala, where he once studied philosophy and theology. The University Library in this connection opened an exhibition of Icelandic literature, including the famous Upsala Codex of *The Prose (or Younger) Edda*, a posthumous transcription of the writings of the famous Icelandic historical writer and saga teller Snorri Sturluson (1179-1241). The "Upsala Edda" is Sweden's most valuable book treasure next to the Codex Argenteus Upsaliensis, an early sixth-century Gothic Bible.

THE AMERICAN H-BOMB TESTS set off a lively debate in Sweden as in other free countries. "We live under the pressure of world events which make us realize our own smallness and force us to consider our responsibility for the future," Prime Minister Tage Erlander said recently. "Not so long ago President Eisenhower's plans for an internationalization of atomic power roused certain definite hopes. The latest experiments with the hydrogen bomb have increased the general anxiety, but they have also added strength to the demands that a system of international control become a reality."

"How does the Swedish government regard the situation after the latest explosions, and what information is it prepared to give out?" Riksdag member Gösta Elfving asked in a debate in the parliament. "A springlike sky smiles on peaceful Stockholm, and in the Riksdag we are discussing details of a program aiming at making Sweden a true home for all the citizens. And still we know that one single attack would be sufficient to erase this city. The small nations live under the shadow of the H-bomb, just as do the big ones." Mr. Elfving thought that an authoritative

expression of Swedish public opinion would be in order in connection with the continued bomb tests. He also felt that the long-range goals of Sweden's rearmament and civil-defense efforts should be reconsidered, adding that in the United States it has been stated that the whole civil-defense idea must be reappraised. "If this is the right thing to do in America, it certainly also gives us pause. Do we pay sufficient attention to the rapid development?" Mr. Elfving is editor of *Morgon-Tidningen*, the leading Social Democratic newspaper.

A WILDCAT STRIKE broke out in the port of Gothenburg on April 22, and two days later nearly 4,000 dock workers in sixteen harbors were involved. Most of the strikers went back to work on April 26 or 27, after union leaders had threatened to expel any who defied the back-to-work order. The workers had objected to a new collective agreement signed by the national union. The agreement had previously been rejected by a majority of the voting union members, but the union was still entitled to sign it, as long as it had not been voted down by a majority of all the members.

The strike came to a final end on April 29.

This is the first incident of its kind since the establishment of the Labor Court, to which all disputes concerning the application and interpretation of collective agreements already signed must be referred. Early in 1951 the dock workers also staged a wildcat strike, but at that time no collective agreement was in force.

THE NEUTRAL NATIONS Supervisory Commission for the Korean armistice has a new Swedish delegate, Ole Jodahl, Minister to Yugoslavia. He succeeded Legation Counselor Paul Mohn. Colonel C. O. Agrell has replaced Colonel Nils Ingvarson as Commanding Officer

of the Swedish military contingent in Korea.

SWEDEN HAS ACCEPTED a Soviet request to act as Protective Power for the Soviet Union in Australia. The commission has been entrusted to Envoy Otto Johansson, who was in charge of Iran's interests in Great Britain during the recent Anglo-Iranian dispute.

THE 1956 OLYMPIC equestrian events will be staged at Stockholm, according to a decision made by the International Olympic Committee in Athens on May 13. Twenty-five of the forty-seven members voted for the Swedish capital.

AFTER LONG but not particularly animated debates the Riksdag on May 22 decided to abolish Sweden's nearly forty-year-old rationing system for liquor as of October 1 next year, as proposed by the government. The Lower House made the decision with 171 votes against 27, while in the Upper House 103 voted for and 27 against. There was hardly anything that indicated that the Riksdag members heard the wingbeat of history while they were discussing the issue or as they pressed the "aye" or "no" buttons of the electrical voting system. The question already had been thoroughly ventilated, and everybody felt that the bill would be passed, with the amendments introduced by the Riksdag Temperance Committee. A member of the Farmers' party actually thought that the reform had caused too much commotion: "One almost gets the impression," he said, "that Sweden has been occupied, and that the hour of liberation is about to strike." The Minister of Finance, Per Edvin Sköld, who had introduced the bill and, incidentally, is a teetotaler, said that the passbook (*motbok*) had served its purpose, and that there is no reason why the extensive rationing machinery and

all the red tape that it involves should be retained. "In our efforts to combat the abuse of alcohol there remains only one course for us to pursue—the old, stubborn fight for greater education and an enlightened civilization."

FLYING A REGULAR Swedish "Flying Barrel" jet fighter, Captain Anders Westerlund of the Uppland Air Wing on May 6 reached an average speed of 977 kilometers, or about 607 miles, an hour on a 500-kilometer round-trip course. He thus bettered the previous record for such a course, 950 kilometers or about 590 miles an hour, which was set last year with an American F 86 "Sabre." The flight went from Upsala northward to the vicinity of Sundsvall and back, and it took 30 minutes and 42 seconds. At the start, when turning and when reaching the goal, the aircraft flew at an altitude of less than one hundred meters, as the rules prescribe. The plane had not been specially trimmed, and next day it was put into commission at the Uppland Air Wing.

A NEW 700-MILE-AN-HOUR jet plane is now in production at the factories of the Saab Aircraft Company in Linköping. It is an all-weather two-seater attack plane, known as the A 32 or the "Lance." Operating from a central base it could, according to a Swedish Air Force spokesman, carry its armament of bombs, rockets, automatic guns and "other modern weapons" to any part of Sweden's 1,250-mile coastline in less than an hour under any weather conditions. During recent diving tests near Linköping, the new attack plane broke the sound barrier and thus became the first Swedish aircraft to travel faster than sound.

The "Lance" will be the backbone of Sweden's twelve specialized attack squadrons. The peacetime organization of the Swedish Air Force further in-

cludes thirty day-fighter, three night-fighter and five reconnaissance squadrons. All the day-fighter units will be equipped with the J 29 or "Flying Barrel," which the Saab Aircraft Company started delivering in 1951. It has a top speed of about 660 miles an hour. A second version of the J 29 fighter, with a greater flying range, is now being turned out, and a third version has been designed for the reconnaissance units.

THE WORLD'S LARGEST CYCLOTRON, with a capacity of 200 million electron volts, has been completed at the Nobel Institute for Physics, just outside Stockholm. Demonstrating the cyclotron to members of the Swedish Inventors Association, Professor Manne Siegbahn, Nobel Prize winner and head of the Institute, said that the high capacity has been attained by utilizing oxygen particles instead of hydrogen for nuclear bombardment. The same method has been applied in the new cyclotron in Birmingham, Great Britain, but the capacity of this unit is ten per cent smaller. Since a great deal already is known about the exterior of the atomic nucleus, the Swedish research workers are now concentrating their investigations on the components of the nucleus and the forces acting within it, gauging the quantities of energy by means of optical spectrometry. For that purpose the Institute has built a grid apparatus, the only one of its kind in Europe, in which a diamond needle cuts a total of 90,000 lines, 576 per millimeter.

RIGHT-HAND DRIVING probably will be introduced in Sweden in the not too distant future. Such a reform has long been recommended by a great many newspapers as well as by the automobile associations, and resistance in the Riksdag now seems to be melting away. Sweden, Great Britain, and Iceland are the only countries in Europe which still have left-hand driving.



CATHERINE OF SIENA. BY SIGRID UNSET. Translated by Kate Austin-Lund. *Sheed and Ward*. New York. 1954. 293 pp. Price \$3.50.

Catherine of Siena has long been a fascinating subject for writers and students. Perhaps the most remarkable woman of the Middle Ages, she combined in her person the qualities of saint and skillful political leadership. No one could write of her with deeper understanding than Sigrid Undset.

Catherine Benincasa was the twenty-third child born to her parents, in the year 1347 in the prosperous city of Siena. Her father, a man of solid means, was a wool dyer, and her early years were spent in this peaceful and pious home, in the midst of the violence and strife between Guelph and Ghibelline and the different republics of Italy.

At the age of six she experienced her first religious vision while walking on the road with her brothers. Soon thereafter she withdrew from the life of the world but continued to participate in her household duties. This withdrawal was a preparation for her future life of intense activity as a Sister of the Order of St. Dominic, as nurse during the Black Death, and as spiritual leader in her community. During these early years she practised great self-discipline as to food and sleep.

From the time when she began her life of active charity, her biographer tells us, her familiarity with the secrets of the supernatural world became more apparent than those of the world around her. It was difficult for her friends and neighbors to understand this strange young girl whose ecstasies came over her most often in church, who lived a life of self-denial, yet whose skill and courage helped countless victims of the Black Death.

Madame Undset draws attention to the fact that, to the church of the Middle Ages, all worldly problems were religious prob-

lems, so that it would seem right to this gifted and saintly young woman to throw her influence into the active political life of her period. She labored to bring peace between Siena and Perugia, between the Florentine leaders and Pope Gregory XI, who was then residing in Avignon, and who had formed an alliance with the Visconti of Milan, bitter enemies of the Florentines.

Like St. Birgitta of Sweden, she felt it to be her religious duty to persuade this Pope to return to Rome. After many urgent written appeals, which often opened with the words "I demand," she traveled to Avignon to see Gregory XI and finally persuaded him to return to Italy, where he was hospitably received.

Then, under dangerous conditions, this dauntless and saintly lady made her way to Florence for the purpose of bringing about an agreement between Gregory and the rulers of that Republic. In the midst of these negotiations Gregory died suddenly in Rome.

He was succeeded by Urban VI, a friend of Catherine's, who in spite of her warnings, so infuriated the cardinals by his revengeful measures, that they revoked his election, choosing Robert of Geneva to become Pope as Clement VI, with his see not in Rome but in Avignon. Then followed the great schism in the western church, which lasted for over forty years. It was during this period that Catherine died in Rome, worn out and exhausted at the age of only thirty-three.

This was Sigrid Undset's last book. Herself a devout Catholic, Madame Undset interprets the mystical life of this remarkable woman with clarity and simplicity. Through her scholarly knowledge of the period, she gives an intimate portrait of the era in which Catherine lived. As always, whether writing fiction or history, Madame Undset's style is both original and exciting. At the same time, the reader is constantly aware that the author herself has lived through a similar period of strife, suffering, and violence, which gives this book a universal appeal for modern readers.

Kate Austin-Lund is a successful translator. She transmits the difficult Norwegian phrase in a gracious English idiom.

AGNES BROWN LEACH

THE STORY OF AXEL MUNTHE. A BIOGRAPHY OF THE GREAT PHYSICIAN, WHO WROTE THE STORY OF SAN MICHELE. BY GUSTAF MUNTHE AND GUDRUN UEXKÜLL. Dutton. New York. 1953. 217 pp., including index. Ill. Price \$3.75.

That no ball has the same force and accuracy on the rebound as it has on the original throw is, lamentably, an age-old statement of incontrovertible truth. Whatever a person tells of his or her own life, be it brilliant or halting, sparse or garrulous, gives the reader or listener the inimitable original. When kind friends or eager relatives feel called to embroider upon the pattern, something of the first vitality all too often seems to vanish, the colors appear smudged or exaggerated, and the profiles tend to lose some of their sharp edges.

The Munthe-Uexküll work undoubtedly gives a many-faceted portrait of that truly incredible Swedish doctor, who made the name of San Michele a household word in twenty-three different languages, and it adds many views and angles not found in his immemorial autobiography. Tact and tenderness here mingle with attempts at a gentle revaluation, and these, too, add value and authority to the book. The career of the famous physician, his training and travels, his friends of many nationalities, his war record, his fierce love for animals, his interest, for want of a stronger word, in women, his passion for art, architecture, and archaeology, his traits and idiosyncrasies, hopes and fears, ideas and accomplishments in many fields, are carefully and lovingly recorded.

For that handful of unfortunates who have never read *The Story of San Michele*, it is bound to serve as an adequate substitute, with additions. For the millions who cherish the late doctor's rambling, and sometimes bizarre, but always brilliant and untiringly fascinating account of one of the most unique lives ever spent on earth, the present collaboration, for all its good intent, precise research, and, naturally, towering pride, remains, it seems to me, one of those many reflections in print that do not quite achieve to reach the heights of the original. The illustrations are all superb.

HOLGER LUNDBERGH

THE NATIVE ARTS OF NORWAY. BY ROAR HAUGLID, RANDI ASKER, HELEN ENGELSTAD & GUNVOR TRETTBERG. *Mittet & Co.* Oslo. 1953. 174 pp. Ill. in color and black-and-white. Price \$9.50.

For collectors of art books, and for that matter, for designers who wish an insight into a refreshing world of folk art forms, the beautiful volume *The Native Arts of Norway* contains no small appeal.

Published in English by one of the leading book firms of Oslo, the volume is written collectively by four Norwegian critics, each outstanding in his field, and deals exclusively with Norway's major contributions to universal folk art. These four fields include wood-carving, weaving, rose-painting and folk costumes.

A reference book in design, the book also serves the reader well in interesting historic material. Text is limited, however, to give way to photographs. These have been gathered from museums, churches, and historic buildings all over Norway, and give an immediate and over-all insight into the most select art production from the entire country. The illustrations, both in black and white, and in color, are a delight to the eye and present an almost certain invitation to closer study.

It would take years for the tourist to cover the areas here revealed, and decades for a visiting student to ferret out the choicest works in each of these fields. Much is to be said for the fact that such a discerning selection by reputable Norwegian authorities is here concentrated in one volume for English readers to savor at leisure. The Norwegians are great lovers of art and art publications, and nothing is spared in quality in the production of the book. Illustrations give voice where text cannot, and a few minutes' perusal of the photographs affords convincing evidence that Norway's native art possesses undeniable virtues. Some of this material has been totally unknown to the outside world, and the book is therefore filled with fresh discoveries for the art enthusiast. It seems strange that an art history that dates back, with rich traditions, to the 8th and 9th centuries, has been comparatively unknown outside Norwegian borders until the 1950's.

The first section, written by the editor of the volume, Roar Hauglid, deals with Norwegian wood-carving. Briefly touching upon the history of this distinguished craft in text, the chapter is made notable by photographs of baroque wood-carving from 18th century provincial churches. The relief, detail, and rhythmic style of this complex carving is startlingly beautiful in both close-up photographs and in those giving a complete view of pulpits and altar pieces. These richly carved accoutrements, the deeply carved cylindrical pulpits, and the altar pieces executed with recessed scenes of carved Biblical figures, are indeed an important part of Norway's spectacular heritage in ecclesiastical art.

Viking carving, unearthed in the famous Oseberg ship, medieval carving in Norway's strange timber churches, architectural carving in farmhouse buildings, and a few well-chosen household appointments, including a pair of handsome chests, are also discussed and illustrated in this chapter.

The life of the wandering rose-painter who traveled from district to district to apply his decorative polychrome art in the interiors of Norwegian farmhouses taunts the imagination with idyllic visions, for according to the author of the second chapter, Randi Asker, the rose-painter is almost always a fiddler as well. The fiddler was an important member of the community in olden times, and the rose-painter a most welcome guest. The happy life of this genre of peasant nobility is reflected in the swirling acanthus and huge roses which play in decorative fantasy on the ceilings and walls of farmhouse interiors.

The third section, devoted to Norwegian art weaving, is written by one of Norway's outstanding contemporary women, Helen Engelstad, who directs the national women's school for applied arts in Norway. Written in excellent literary style, this author discusses the romance of weaving in Norway as well as its various techniques.

In Norway, weaving has always been part and parcel of the household. Woven textiles followed man on his journey from the cradle to the grave. Types of weaving indigenous to Norway include the rano-weaving of the Lapps; pile-woven rugs used by fishermen; checker-board weavings from the

west coast; double-woven textiles; and the picture weavings from the tapestry center of Gudbrandsdal.

The final chapter on folk costume by Gunvor Trættemberg presents an over-all picture of Norwegian folk dress. More than 150 types are worn on holidays. In a chronicler's account of 1648, peasants representing every parish, each attired in his own local dress, paid homage to King Christian IV at Akershus Castle in Oslo. When one sees the costumes of the women from Setesdal, their full, black, circular skirts edged with brilliant, swirling colored bands; the costumes from Hardanger with their bright red vests and glittering silver brooches; the dark blue dress from Voss with heavy trimming of green velvet and gold ornaments; the costumes from Gudbrandsdal, delicately embroidered with all kinds of flowers spaced on a dark background; the Hallingdal costume with colors possessing a boldness and wantonness unsurpassed in any other valley—cerise, intense yellow and cinabar, greens and deep purples, one can but scarcely imagine the brilliance of this audience. The author has rightly compared the national costumes of Norway to the beauty of those from China, the Balkans, and Estonia.

The artistic endeavor of the Norwegian rural population, strengthened by a wealth of color, so highly treasured in this northern clime, is truly apparent in *The Native Arts of Norway*.

SONYA LOFTNESS EVANS

TIME'S BORDERLAND. By VICTOR E. BECK. *Augustana*. 1953. 72 pp. Price \$1.75.

"God, whose love is rich and mild,
Look to me, your little child!
Day by day You will uphold me,
And your gentle arms enfold me.
Fortune comes, and fortune goes,
God His love on us bestows."

This lovely translation of the Swedish "Child's Prayer" appears in the fourth volume of Dr. Beck's verse. For the past fifty-one years I have put myself to sleep every night reciting this prayer in the Swedish original. I need no sedative!

John Greenleaf Whittier, the Quaker poet, is still our best American religious poet. His hymns are reprinted in the hymnals of many denominations. Dr. Beck is now numbered among these writers; he is a member of the Poetry Society of America. He is also the beloved pastor and preacher of Gustavus Adolphus Lutheran Church in New York. Furthermore he is a scholar, a Doctor of Philosophy.

Not all of Dr. Beck's verse is strictly religious. He can be gently caustic and ironical, as in the lines "Am I impaled upon a cross of Time and Space?" and in his poem "Chicago." But this poet grows, grows in youthfulness and *levnadslust*; *Time's Borderland* is his best.

H.G.L.

ROUND THE WORLD WITH GALATHEA. By HAKON MIELCHE. *William Hodge & Co., Ltd.* London, Edinburgh, Glasgow. 1953. 241 pp. Price \$3.25.

This is a really first-rate performance, which fires the imagination, excites the curiosity and delights the sense of humor. *Galathea* was the Danish ship which sailed on an oceanographic expedition around the world in 1950-52, and made front-page news in the newspapers of the globe by providing proof that life can exist on the "bottom of the deepest chasm in the seas and oceans of the world," the Philippine Trench.

Although this was the high point of the expedition's work, the whole book is full of fascinating information about life below the surface of the seas, and the research and equipment which played such a vital role in making *Galathea's* mission a success. Written for the layman, there are wonderful sidelights on various ports of call, and an especially diverting account of a hunt for a sea-elephant for the Copenhagen Zoo, undertaken in pitch darkness and rough seas off a small island on the Mexican coast. The author writes with insight and sensitivity of the places and people he encounters, from the primitive society of the Nicobar Islanders who once a year unearth their dead relatives' skulls and dress them

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up, to the friendly Australians and New Zealanders. Of course, the descriptions of the expedition's research in depths never plumbed before is the most absorbing part of the book, and there are no limits to the enjoyment that landlubbers and mariners, laymen and scientists alike, will find in this voyage *Round the World with Galathea*. A great deal of credit must go, too, to M. A. Michael for the excellent translation.

In this country the book is available through the British Book Centre, Inc., New York.

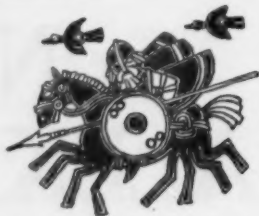
RUTH L. SHERWOOD

WESTWARD HO WITH THE ALBATROSS. BY HANS PETTERSSON: *Dutton*, New York. 1953. 218 pp. Price \$4.00.

The Swedish Deep-Sea Expedition left Gothenburg on July 4, 1947, on a fifteen-months cruise to investigate "the ocean bottom at great depths, its deposits, their interaction with the ocean water, and the thickness of the sediment carpet." Under the leadership of Professor Pettersson, the expedition brought back a rich collection of cores of sediment from the ocean floor, flora, and fauna which is now being studied in a dozen scientific institutions in Europe and the United States. Using the latest equipment, some designed by the author himself, and up-to-date techniques of deep-sea research, new and important observations were made which open up new horizons in the solution of problems in several different sciences, from physical and chemical oceanography to archaeology and astronomy.

Parts of the book are of a fairly technical nature which may limit its appeal to the layman, and the author's style is not so readable as Mielche's in *Round the World with Galathea*, reviewed elsewhere in this issue. It is interesting to read the two together, however, as the *Galathea* expedition used the techniques developed for the *Albatross* and continued where the Swedish expedition had to leave off. Both did much to further man's knowledge of the fantastic realm beneath the seas, but from a lay reader's point of view, the *Albatross* emerges second-best.

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BOOK NOTES

Augsburg Publishing House in Minneapolis has recently made a notable addition to its list of religious books with the publication of *Autobiographical Writings of Hans Nielsen Hauge*. (1954. 159 pp. Price \$1.50.) Hauge (1771-1824), the famous Norwegian evangelist and reformer, has left his mark on the State Church of Norway as well as the many Norwegian congregations in the New World, and the story of his life and religious experience has a lesson even for the world of today. The writings have been translated by Joel M. Njus, who also has written a short but useful biographical sketch.

Ingvild's Diary is the amusing and heart-warming account of a little Norwegian girl's stay at the Children's International Summer Village in Glendale, Ohio, a successful experiment in promoting friendship among children of all races and nationalities. This diary, which of course was never intended for publication when written, was authored by 11-year-old Ingvild Schartum Hansen of Oslo and tells charmingly of her impres-

sions of America, of everything that befell her, and of all the friends she made among the children from many nations that stay at the camp. The book is attractively illustrated with a number of photographs by Marion Downer and makes excellent reading for children of 10 and up. (Lothrop, Lee & Shepard. New York. 1954. 144 pp. Price \$2.50.)

The Norwegian-born author A. H. Rasmussen tells in *China Trader* of the 32 years he spent in China, from 1905 to 1937, and his many adventures there. He served first as a customs agent and later became manager of a large export-import firm. (Thomas Y. Crowell Co. New York. Price \$3.95.)

My Thinking Heart is a new collection of verse by John Egilsrud, the Norwegian-born poet, artist, and musician, who is now Professor of Comparative Literature at Finch College. (Vantage Press. New York. Price \$2.00.)

Little Old Lady of Cliffside by Edythe Dumas is an illustrated juvenile book which tells about the life of two Norwegian chil-

dren who live at the Trondheim Fjord. An accompanying record of folk songs is coordinated with the text. A Merry-Go-Round Book, it is published by The John C. Winston Company.

The Department of Geography of Dartmouth College has issued *The Norwegian-Soviet Boundary, A Study in Political Geography*, by Professor Trevor Lloyd. The study comprises 32 pages in addition to a selected bibliography, seven maps, and a number of photographs.

Salmon Fishing in Norway by Peter Krag is an excellent guide for anglers planning to try their luck in Norway. The 72-page booklet has no less than 55 photographs. A limited number is available for free distribution through the Norwegian National Travel Office, 290 Madison Avenue, New York 17, N.Y.

"Postwar Prison Reform in Sweden" by Torsten Eriksson is one of the many important articles in the May 1954 Issue of *The Annals of the American Academy of Political and Social Science* in Philadelphia.

The March 1954 Issue of *The Journal of Documentation* featured an article on "Norway's Distribution of Books on Family Problems" by Professor Thomas D. Eliot of Northwestern University.

The Central Bureau of Statistics in Oslo (*Statistisk Sentralbyrå*) has commenced the issuance of a new series of "Studies in Political Economy." The first title in the series is *Det norske skattesystems virkninger på den personlige inntektsfordeling* ("The Effects of the Norwegian Tax System on the Personal Income Distribution"). The booklet has a summary in English. (Price Kr. 3.00.)

A book which will no doubt become the standard work on antique Norwegian glassware was recently published by Ada Buch Polak and Gyldendal Norsk Forlag in Oslo. The large quarto volume, whose title is *Gammelt Norsk Glass*, deals primarily with glass manufactured during the period 1741-1852. It was issued with the cooperation of the Norwegian Museum of Industrial Arts and Christiania Glasmagasin. A great number of the most beautiful pieces are shown on no less than 96 plates. There is also a 22-page summary in English.

Still Available!

Five Plays by *Kaj Munk*

Kaj Munk, the famous Danish preacher-playwright-poet is considered to be one of Scandinavia's foremost dramatists of this century. During the last war he became a symbol of Danish resistance to the Nazis because of his writings extolling the free soul of man, and for his martyr's death in 1944.

Five of the best plays of Kaj Munk are now made available to American readers for the first time. The volume offers a representative selection of his dramatic production, including *Herod the King*, *The Word, Cant, He Sits at the Melting-Pot*, and *Before Cannae*. The plays present a striking blend of "grand drama" and naturalistic theater, and they make absorbing reading.

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Portal til Amerika is the title of a volume of poems, in Danish but about America, written by Jens Nyholm. The book was recently published by Borgens Forlag in Copenhagen.

The Proceedings of the Kjeller Conference on Heavy Water Reactors has been issued by the Joint Establishment for Nuclear Research, Kjeller pr. Lillestrøm, Norway. *The Proceedings* are edited by J. A. Goedkoop and G. Jensen, and include the papers, with discussion, offered at the first international conference on peaceful uses of atomic energy which was organized by the Dutch-Norwegian Joint Establishment for Nuclear Research (JENER) and held at Kjeller and Oslo August 11-13, 1953. (238 pp. Price Kr. 35.00.)

Politics, Economics, and Welfare by Robert A. Dahl and Charles E. Lindblom is a new and important survey of economic and socio-political organization and processes. It also provides a systematic analysis of basic economic and political theory in which for the first time the two are closely integrated. Economics and politics in Scandinavia are referred to throughout the book. One of the authors, Professor Lindblom of Yale University, was an ASF Gustaf V Fellow to Sweden 1950-51. (Harper. New York. 1953. 557 pp. Price \$5.00.)

The history of "Old Denmark" comes alive in an extremely attractive volume recently published by Berlingske Forlag in Copenhagen. Entitled *Danske Malere fortæller Fædrelandshistorie*, the book contains reproductions of a wealth of paintings by Danish artists of historical scenes and personages. The Danish text is by Henry Hellsen, and the summaries in English by W. Glyn Jones. (96 pp. Price on application).

Scandinavian What Who Where in Greater New York is a useful and comprehensive guide to Scandinavian, including Finnish, shops, products, services, organizations, restaurants, press, and official representatives in New York and vicinity. The new 1954 edition may be obtained from Arthur Gomsrud, Publisher, 290 Madison Avenue, New York 17, N.Y. (Price 35 cents.)

Still Available!

American Scandinavian Studies

by

Adolph Burnett Benson

A collection of the essays and articles by the former head of the Department of Germanic Languages at Yale University.

Professor Benson, an authority on Scandinavian-American affairs, has the happy faculty of being able to combine scholarship and literary style. These essays, most of which deal with Scandinavians in America, represent a life-time of research and writing.

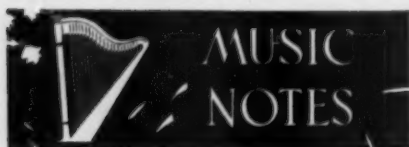
The essays have been selected by Dr. Marshall W. S. Swan, who also has supplied the volume with an introduction.

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Music lovers traveling to the Scandinavian countries this summer found much of unusual interest in the way of musical performance, in particular, of works by contemporary composers of the Northern countries. This year, more than ever before, an attempt was made to integrate the various music festivals held in Denmark, Finland, Norway, and Sweden.

Between May 24 and June 28, the Royal Opera in Copenhagen was the scene of the celebrated Ballet Festival which has become an annual event, featuring the Royal Danish Ballet, whose success in London last year attracted international attention. The delightful summer evening concerts at Tivoli Gardens also added much to the musical enjoyment of visitors to Copenhagen.

The Bergen International Festival from June 1-15 was the major event of Norway's summer music season. Now in its second year, the Festival programs were expanded and offered not only the works of Grieg and contemporary Norwegian composers, but those of outstanding composers from the other Scandinavian countries. Works of the late Fartein Valen, of Harald Sæverud, of Klaus Egge and Eivind Groven, as well as of the Swedes Franz Berwald and Lars-Erik Larsson were heard. Eugene Ormandy, Musical Director of the Philadelphia Orchestra, was the major foreign guest and conducted the Bergen Symphony Orchestra in music of Brahms, Beethoven, Valen, and Richard Strauss.

Stockholm, Sweden, from June 2-9, also offered a music festival of expanded proportions. Performances of 18th-century opera at the historic Drottningholm Theater were given this year in view of the enormous success that they enjoyed in 1953. The Royal Opera featured, in addition to standard repertoire, a work by Natanael Berg, *Judith*, as well as two outstanding ballets with choreography by Birgit Cullberg—her famous success after Strindberg's *Miss Julia*, and a new work, *Medea*, inspired by the tragedy of Euripides. Major concert performances included Karl Bir-

ger-Blomdahl's spectacular expressionistic work, *In the Hall of Mirrors*, in addition to chamber works by Ingvar Lidholm, Sven Erik Bäck and Hilding Rosenberg. Eugene Ormandy also appeared as guest conductor.

Helsinki, Finland, from June 10-18 again presented the annual Sibelius Festival with the complete cycle of symphonies by that master, led by Finland's outstanding conductors, as well as by Britain's renowned Sir Thomas Beecham. A number of works by younger Finnish contemporary composers were heard, notably a choral-orchestral score from the pen of Eric Bergman, entitled *Rubaiyat* with Jussi Jalas conducting.

Thanks again to James Fassett, Musical Director of the Columbia Broadcasting System, highlights from these four Scandinavian festivals were offered to listeners in the United States as part of its World Music Festival programs over its nationwide network on Sunday afternoons, beginning July 11. In addition to the major musical attractions featured, Mr. Fassett presented folk-song and drama from each of these four Northern countries, notably, a broadcast from Sweden of music by the Dalecarlia Fiddlers and excerpts from a performance of *Hamlet* by Britain's Old Vic Theatre, staged in the courtyard of Elsinore Castle.

Still another festival, that of the Nordic Council of Composers, was held in Iceland in celebration of the tenth anniversary of the re-establishment of the Republic. From June 13-18, Norwegian-born Olav Kielland led the Reykjavík Philharmonic Orchestra in concerts of outstanding contemporary works by some ten composers.

A year after Harald Sæverud's commissioning by the Koussevitzky Foundation of a major orchestral work, a second Scandinavian composer—Sweden's Hilding Rosenberg—was selected by the Louisville Philharmonic Society as the recipient of a \$1200 commission to write an orchestral work which will receive its first performance in Louisville and be subsequently recorded by Columbia Records.

Increasing recognition in the United States of Scandinavian composers is evidenced also by programs presented this summer by American ensembles. On June 24 music by Norway's Odd Gruner-Hegge, Sweden's Dag Wirén and Hilding Rosenberg, and Denmark's Knudåge Riisager were

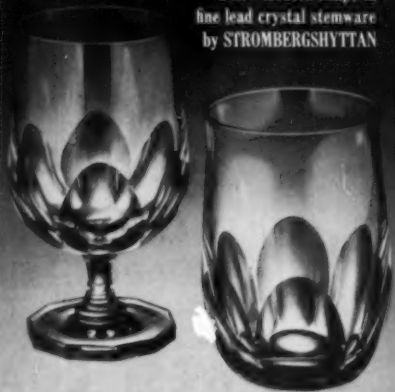
featured in a concert at the University of Minnesota, conducted by Robert Anderson, in connection with the Convention of Public Librarians of the United States; John Sundsten, Musical Director of Seattle, at Washington's annual Scandinavian Music Festival, held August 1, offered a program of music from the Northern countries featuring fifty members of the Seattle Symphony Orchestra; followed, a few days later, by Thor Johnson's first American performance of Knudåge Riisager's *Suite on Danish Nursery Rhymes*, presented as part of his second Peninsula Music Festival, held in Fish Creek, Wis., from August 7-19.

A number of long playing recordings of Scandinavian music are presently in preparation for American release during the latter part of this year. These include the Lars-Erik Larsson *Violin Concerto* and the Hilding Rosenberg *Third Symphony* from Sweden (London frr); from Finland, Sibelius' *The Origin of Fire*, as well as a group of short choral works sung by the Helsinki University Choir (Remington); Norwegian music of Irgens Jensen, Klaus Egge, Eivind Groven, Halvorsen, and Svendsen (Mercury).

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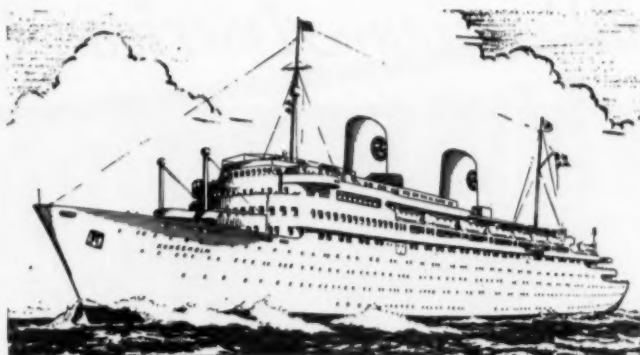
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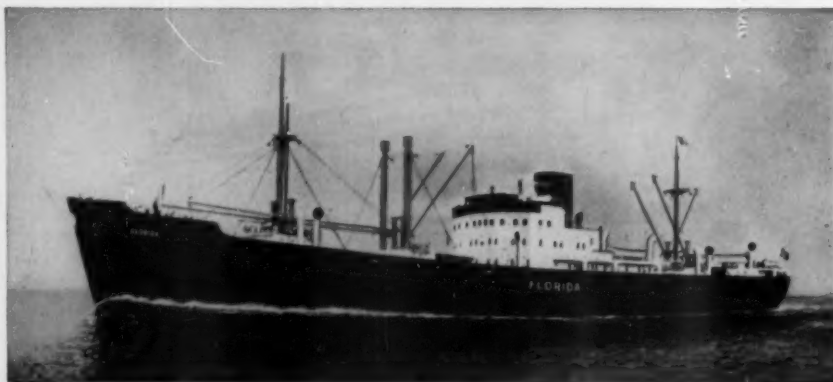
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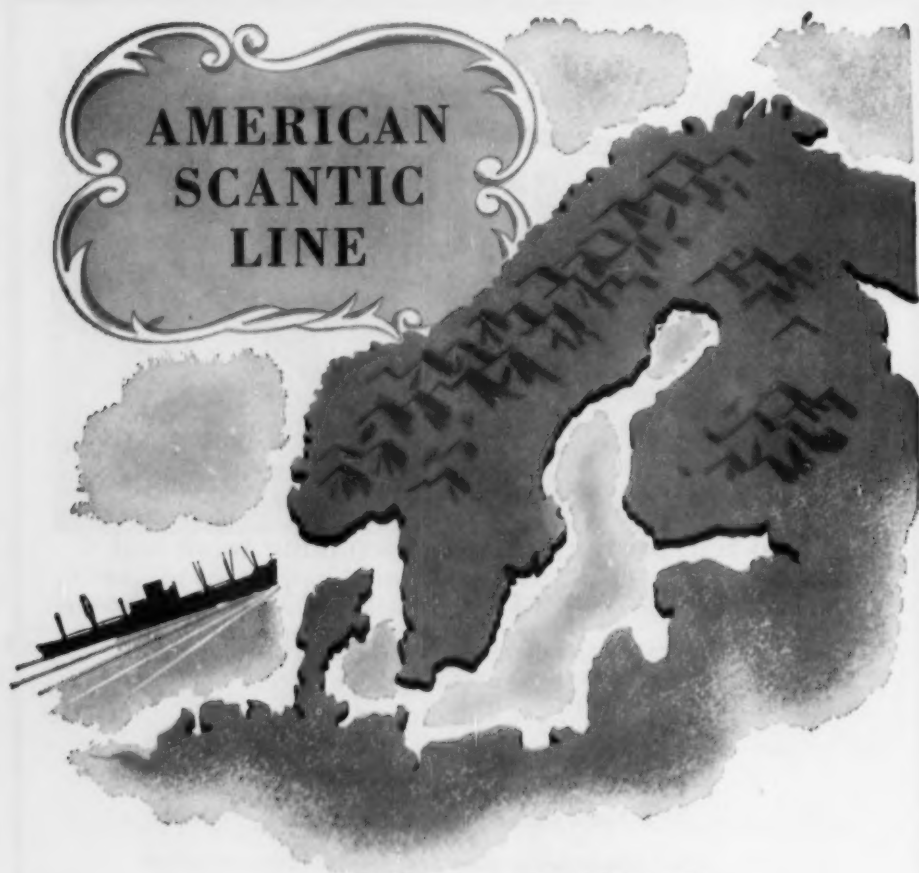
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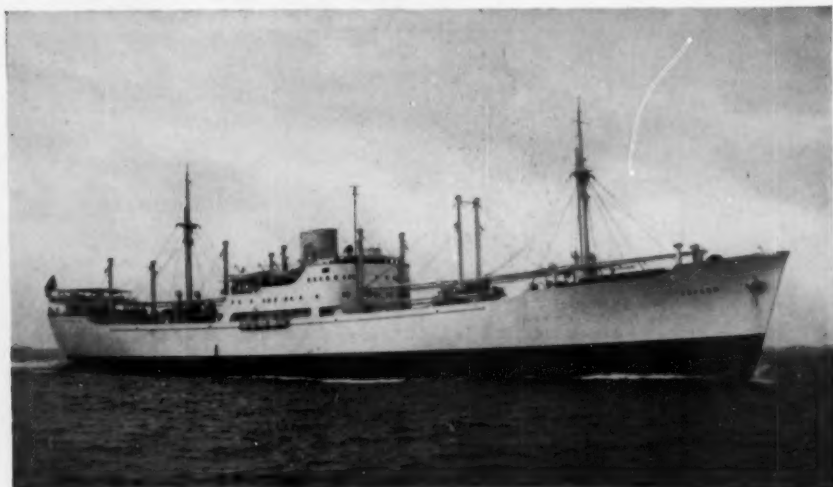
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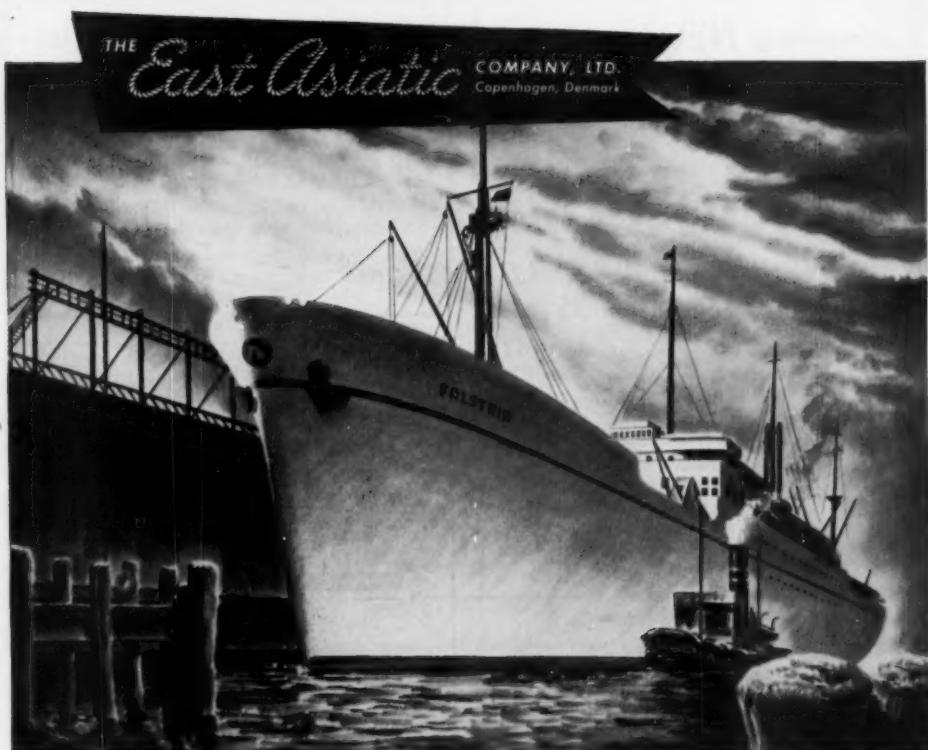
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